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Disney NEWS

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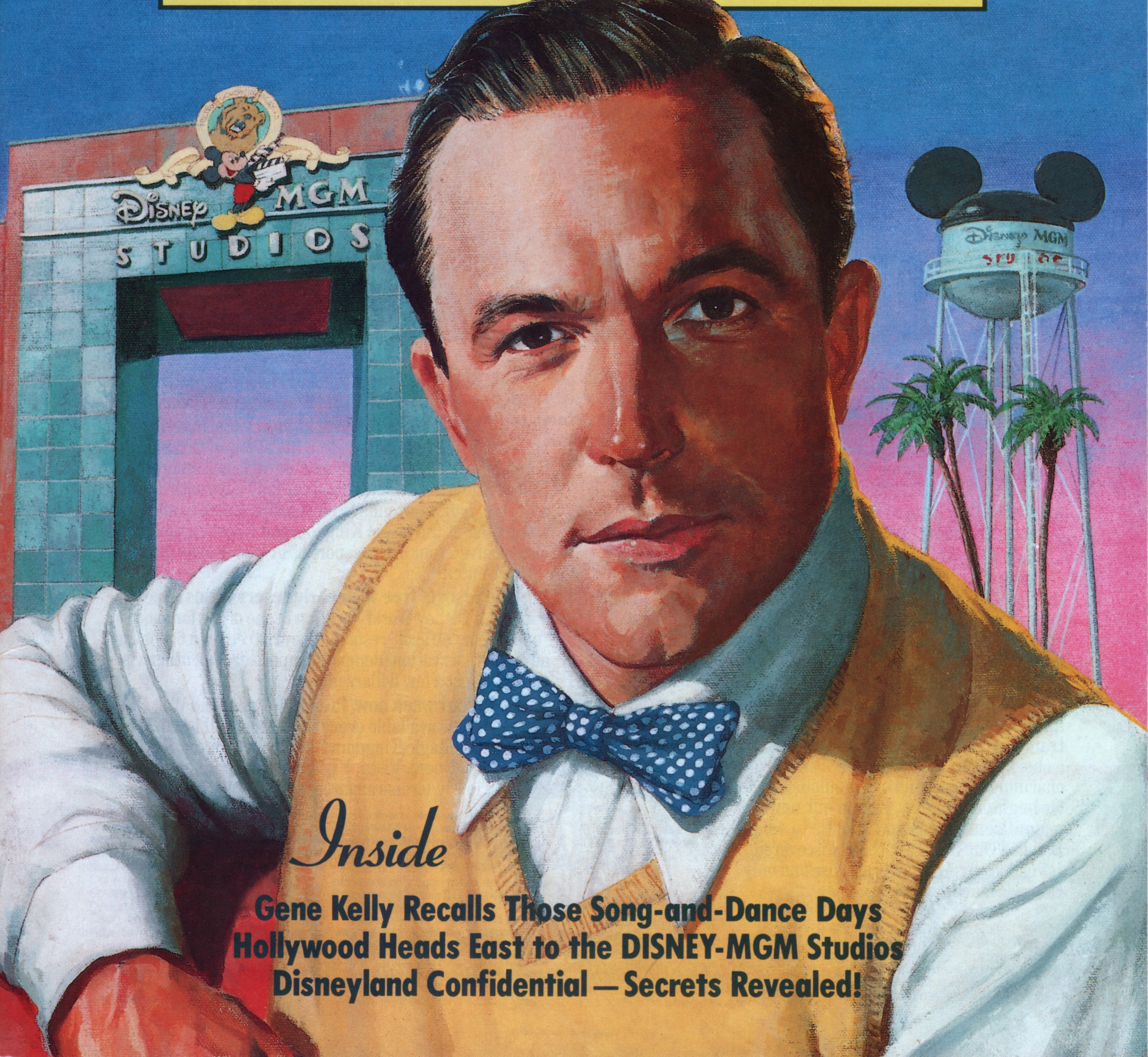
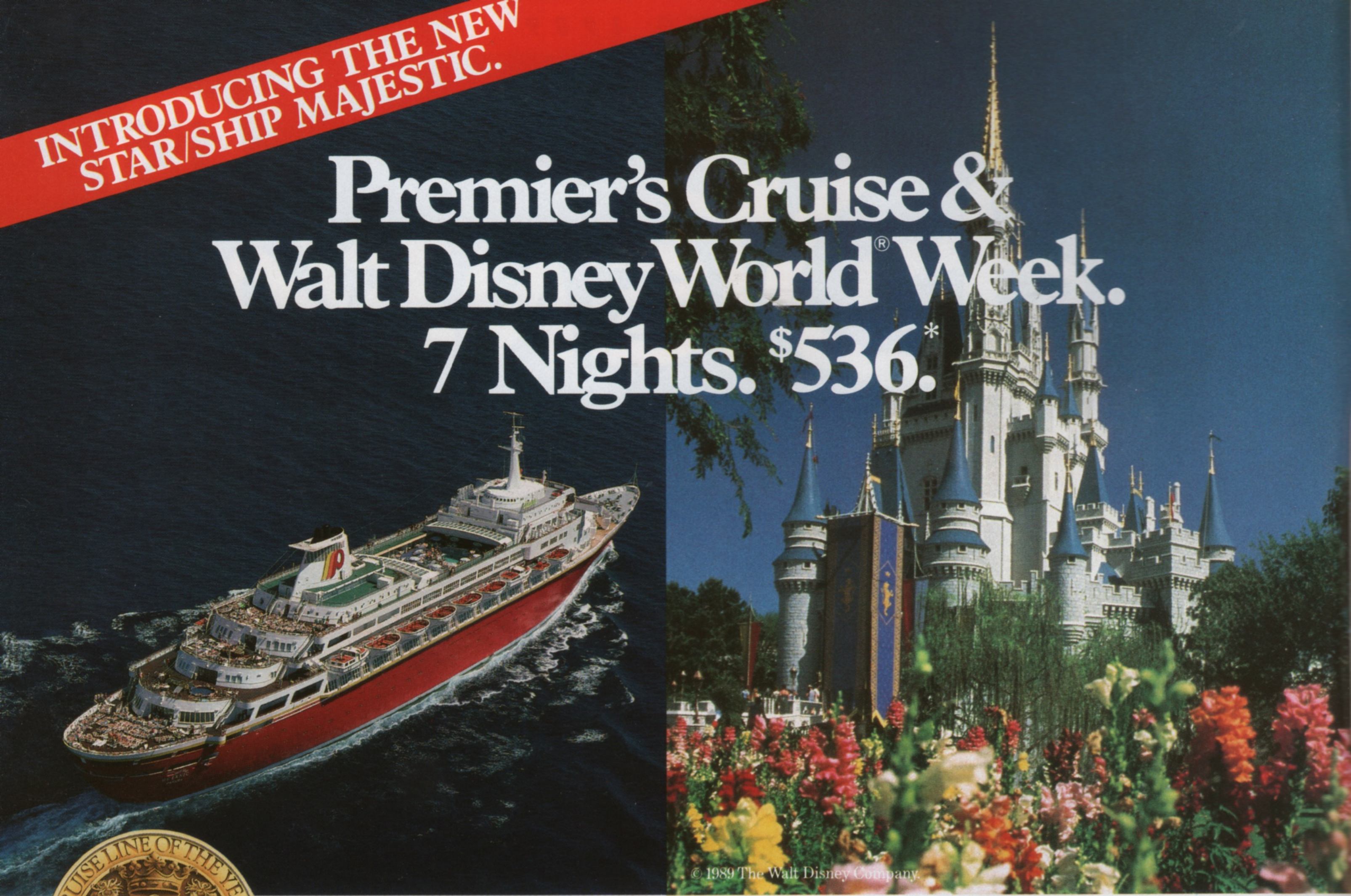

DISNEY MGM
STUDIOS
Disney MGM

Inside

Gene Kelly Recalls Those Song-and-Dance Days
Hollywood Heads East to the DISNEY-MGM Studios
Disneyland Confidential — Secrets Revealed!



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Publisher—*Bob Baldwin*
Editor—*Anne Okey*
Consulting Editor—*Nick Paccione*
Creative Director—*Anne White*
Design Consultant—*James Bright & Co.*
Designer—*Victoria Oliver*
Advertising Manager—*Adrian Gallegos*
Business Manager—*Lisa Hiatt*
Circulation—*Kitty Comer*
Contributors—*Marilyn Carter, Bobbi Dorsch, Kathy Helgason, Leona Oune, Gail Peacock, Paulette Shubin*

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ON THE COVER: *To capture the flavor of the new DISNEY-MGM Studios, illustrator Charles Boyer combined a legend from Hollywood's golden days, Gene Kelly, with the Studio's "Earffel Tower" and landmark archway.*

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EDITOR'S NOTES

Hooray for Hollywood! Hollywood *East,* that is. Come this May, guests to Walt Disney World will have the chance to relive the glory days of filmmaking *and* see tomorrow's hits in the making. The DISNEY-MGM Studios Tour is the most ambitious project Disney has initiated since the opening of Epcot Center in 1982—and we've got a *lot* to tell you about it.

Our fan mag cover features Hollywood legend Gene Kelly, whose most recent "starring" role is in *The Great Movie Ride,* a 10-minute *Audio-Animatronics* attraction within the Tour. Leonard Shannon was a publicist for MGM in the 1940s, and he was assigned to Kelly for a time. He recently interviewed his former "client" and gave us **Here Comes Kelly**—a story about a true Hollywood song-and-dance man.

When the Studio Tour takes center stage later this spring, it's sure to be a hit with movie fans everywhere. And it's only fitting that the people who worked so hard to make it happen take a few bows. That's why **A Tour is Born** focuses on the creative Show Producers from Walt Disney Imagineering responsible for each of the Tour's segments. Writer Bob Laubacher helped us get the inside story on this one.

Although we've got a lot of excitement going on at Walt Disney World, we never forget that *Disneyland* in California was Walt's first "playground." He had great fun interjecting subtle personal touches throughout the Park, and his Imagineers have kept up the practice all these years. Brad Andrews went sleuthing one day and reveals his finds in **Disneyland Secrets**.

Last summer, roving reporter Angela Rocco DeCarlo made a different kind of discovery when she found herself in the midst of a Mouse Club convention where thousands of participants proved to be **Mad for Mickey**—and proud of it! (Although our story focuses on this particular convention, others occur throughout the year. And, besides the Mouse Club, Disney enthusiasts might also want to check into the National Fantasy Fan Club, P.O. Box 19212, Irvine, CA 92713.)

Bob Laubacher

You Can't Beat City Hall—at least not the Disney City Halls—for helpfulness and friendliness. That's writer Art Gardner's opinion after visiting Disneyland, the Magic Kingdom, and Epcot Center. Next time you're visiting one of the Parks, stop by City Hall and see if you don't agree.

"Fantasia" is a film that truly proves what a visionary Walt Disney was. In **"Fantasia" Forever**, Leonard Shannon reveals that the "Fantasia" we see today was *not* supposed to be the final story—Walt had much bigger plans for this already ambitious classic. It was just a little ahead of its time.

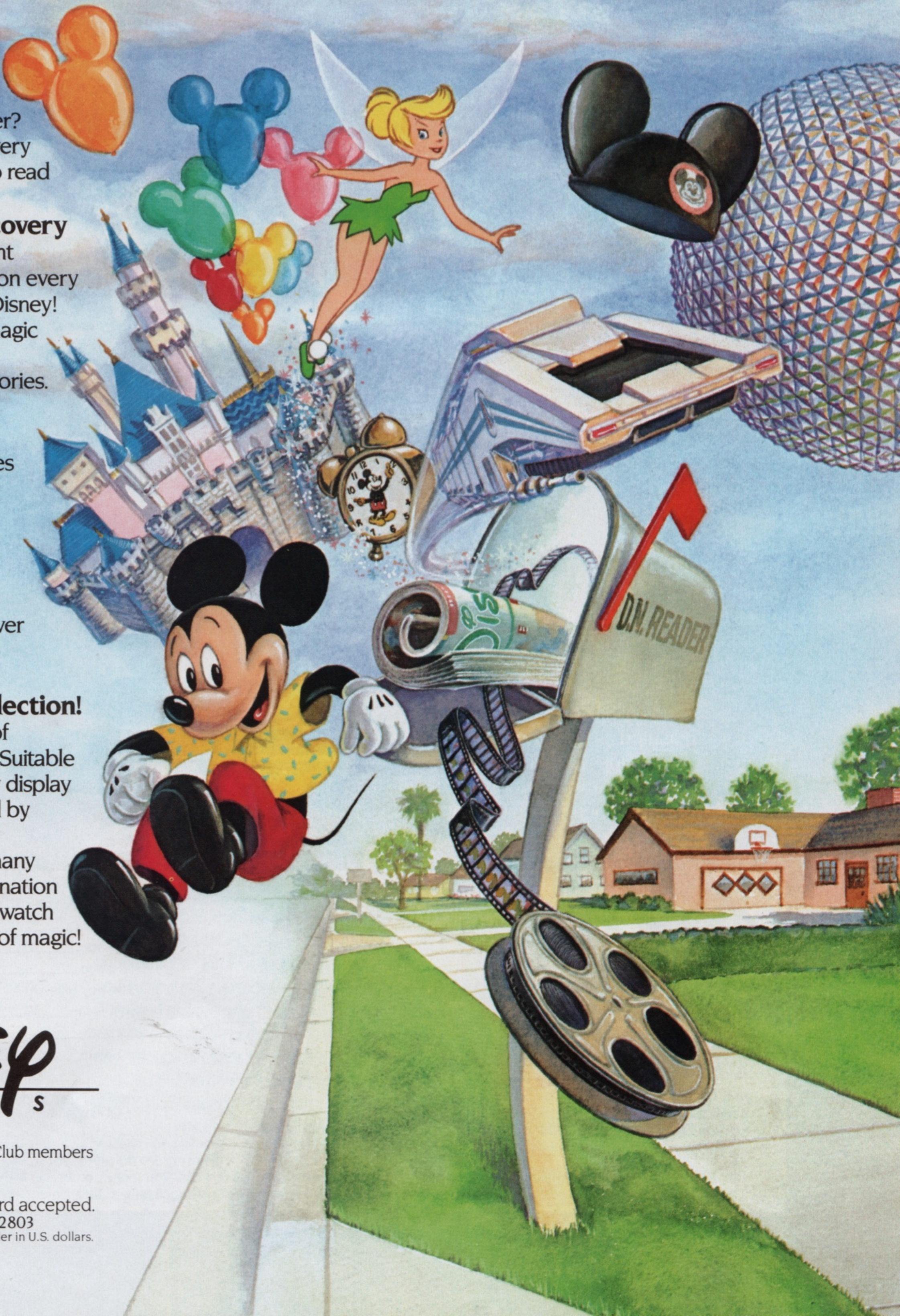
Before Mickey Mouse was "born," Walt Disney had another star—this one a little girl with blond curls. Virginia Davis is all grown up now, but, as she told writer Mark Hawthorne, she'll never forget the days when she was **Walt Disney's First Star**.

Now, if we add in the **Theme Parks** page, **Projections**, **Recess** and, of course, those **Letters**—that's a wrap for the spring issue of *DISNEY NEWS*. Cut!

(See you at the movies.)

Art Gardner

Disney News Puts The Magic In Your Mailbox



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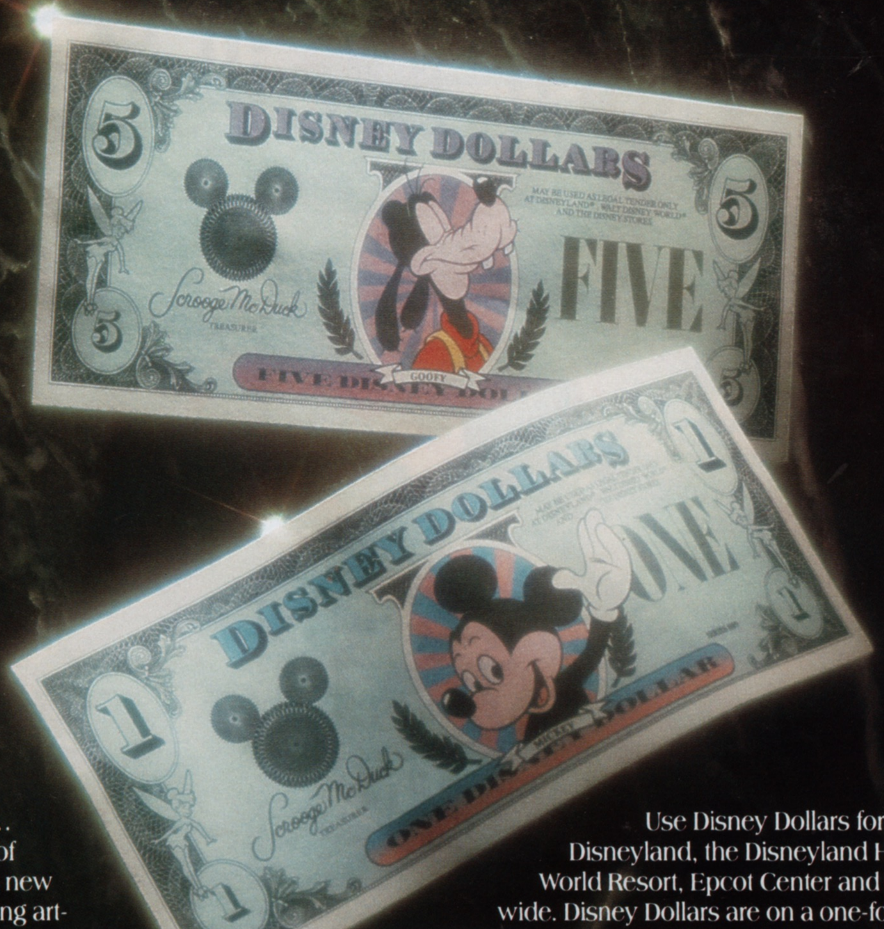
NEW MONEY!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TO THE Editor

Disney News
OFFICIAL MAGAZINE for MAGIC KINGDOM CLUB FAMILIES

The very first issue of DISNEY NEWS, *winter 1965/66*

Could you please tell me the exact date *DISNEY NEWS* debuted?

Thomas Cook
Cocoa, FL

DISNEY NEWS *first appeared in the winter of 1965/66. It had a color cover, and 16 inside pages of black and white. Feature articles included an explanation of Audio-Animatronics from the Tiki Birds to Lincoln; announcement of the opening of four new attractions for the summer of 1966—*It's A Small World, Primeval World, New Orleans Square, *and* Pirates of the Caribbean *(actually,* Pirates *did not open until 1967); behind-the-scenes of a new Disney TV series, "Zorro;" and an introduction of the second Disneyland Ambassador, Connie Swanson.*

Mickey Mouse
CLUB

The Mickey Mouse Club will soon be getting new life on The Disney Channel

I am writing to express my feelings on my recent trip to your country and especially Disneyland... I could never possibly believe the place would be better than (my) dream. It wasn't just the rides, or the parades that made it so very special for me, it was the atmosphere of joy and wonder between the people that were there.

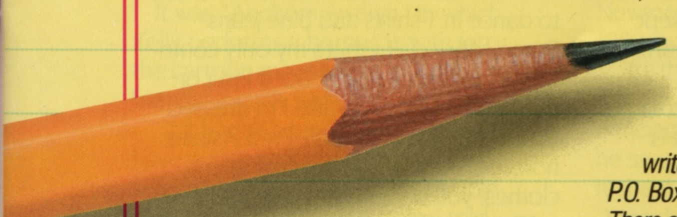
The happiness of the people is indescribable... If only the world was as happy a place... Perhaps governments of the world should send everyone to Disneyland so they know what the world should really be like.

Fortunately I am young enough to visit all of the Disney attractions all over the world and I am glad to hear that you are building a new Disney complex here in Europe.

I would appreciate it if you could send me information on how to become a Mouseketeer, or how I could join an official Disney Club of some sort.

Michael Lewin
Southampton, England

Right now there is no Mickey Mouse Club, and no way to become a Mouseketeer. A new Mickey Mouse Club will be debuting on The Disney Channel sometime this spring, so perhaps at that time there will be a way to become a Mouseketeer. As for "official" Disney Clubs, that is, clubs sanctioned by The Walt Disney Company, how about the Magic Kingdom Club Gold Card? This card entitles you to discounts on a variety of Disney-related items and activities, including character merchandise, Theme Park passports and vacation packages. You also receive exclusive premium gifts with your membership. For more information, call (714) 490-3200, or write Magic Kingdom Club Gold Card, P.O. Box 4489, Anaheim, CA 92803-4489. There are also two independent clubs you may want to contact: The Mouse Club, 2056 Cirone Way, San Jose, CA 95124, U.S.A.; and The National Fantasy Fan Club, P.O. Box 19212. Irvine, CA 92713, U.S.A.



I just got my first issue of *DISNEY NEWS* (Fall 1988) and I loved it! In the "Letters to the Editor" section, I read that Dick Syatt from Sudbury, MA, considered himself as "Disney's biggest fan"—well, that may be true for the States, but I consider myself as Disney's biggest fan in FRANCE!

Anyway, I would love to correspond with some of my fellow "Disney Addicts" in the States, so don't hesitate to publish my full address.

Moreover, I'd love to hear more about the Euro Disneyland that we are going to have here in Paris (what will it be like, etc...)!!

Keep up the good work, and thank you for keeping Disney's magic alive.

Pierre Landry
Colombes, France

Watch for the fall 1989 issue of your DISNEY NEWS *for a complete update on Euro Disneyland. By then we expect to have quite a bit to report.*

In case any of our readers would like to correspond with Pierre, here is his full address: Pierre LANDRY, 63 rue Hoche, 92700 Colombes, FRANCE.

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Euro Disneyland, just 20 miles (32 kilometers) east of Paris, debuts in 1992

Readers,
Please address your questions, comments and suggestions to:
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Letters to the Editor
P.O. Box 4489
Anaheim, CA 92803

HERE COMES KELLY

Kelly recently hosted "The Best of Hollywood" for The Disney Channel

About once a month, as he's done for several years, Gene Kelly locks the front door of his house and sets out to entertain a thousand or so of his fans. They're waiting for him at colleges and conventions all over the country, ready to spend an evening watching clips from his movies, listening to him talk about his life and good times, and finally peppering him with questions.

"It keeps me in touch with the public," Kelly explains. "I address a very general audience. Older people. Movie buffs. People who are interested in musicals and dance. Lots of college kids studying dance and film and theater.

"I can expect to be asked the easy questions, like 'Who's your favorite leading lady?' (Truth is, my leading ladies were cast for their poise. That's how they got into the picture—not by being favorites.) 'Who played love scenes best?' (Fact is, kissing scenes are disliked by most actors and actresses. They tend to ruin makeup and draw bad looks from the people who have to redo the lady's hair and lipstick—and often the man's, too.) 'Who's your favorite dancing partner?' (Jerry the Mouse. He was always on time, and worked his little tail off!)

"Then there are complex questions, like 'Why don't they make musicals like they used to?' (Music has changed, and society has changed. Romance has gone from both music and dance. People don't dance the way they used to in everyday life, with their arms around each other. Now they just break away at the discos, doing their own thing.)"

Inevitably, Kelly says, the questions get around to his signature number in "Singin' in the Rain."

"It was an easy dance, but very tough on the photographer. We rehearsed it for six days and shot the whole number on the MGM backlot in a day and a half. The water was lukewarm as it came from the pipes, but I was concerned about catching pneumonia with all that stuff pouring down on me. I had a temperature of 103 degrees, and kept rushing out into the sun to keep warm whenever I could."

The result, of course, has proven to be his most famous dance in what is widely regarded as the best movie musical ever made.

"At the time," Kelly recalls, "we had the title and the song, but no dance. The song had been around MGM for years. Cliff Edwards sang it in 'The Hollywood Revue' of 1929. Jimmy Durante had a go at it in the 1930s, and Judy Garland did it her way in the 1940s.

"I wondered where, or how, to introduce the number into the picture. It had to be raining, I had to be singing, I had a glorious feeling, and I was going to be happy again.

"What else? Then I got an idea. I added two words to the lyric, so that it ran 'I'm singin' *and dancin'* in the rain.' Then, instead of just singing the number, I could dance it as well. After that, everything fell beautifully into place."

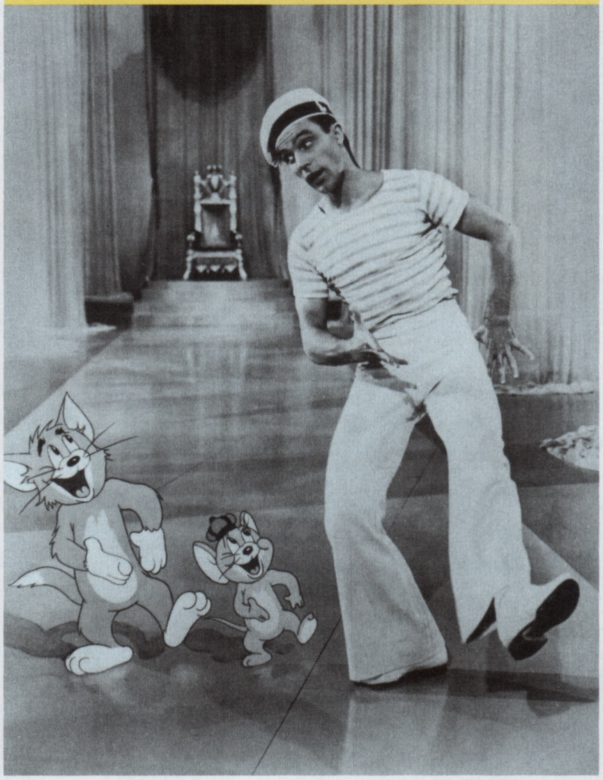
"Singin' in the Rain" was the eighteenth of 26 movies Kelly made for MGM. Seventeen of them were musicals, putting him on a par with Fred Astaire and inviting comparisons that still abound.

"My dance style was plebeian, and Fred's was aristocratic," Kelly says. "I used to kid Fred, and I kidded him before he got his award at the American National Theatre and Academy. I said, 'Well, I see again you're playing the rich fellow. Helen Hayes is going to come out and give you the award. If it were me, it would probably be Bette Midler.'

"When I came to the movies, I wanted to dance in T-shirts and blue jeans. Some critics claim that's my only contribution, and maybe it is. But if I put on an evening suit, I look like I'm dressed up for the Plumbers' Ball. Fred Astaire, now, looked so good in evening clothes, you'd think he'd invented them.

"Fred's ballroom style of partnership

Still Singin' in the Rain



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According to Kelly, this innovative number ("Anchors Aweigh," 1945) would never have made it to the screen without the encouragement of Walt Disney

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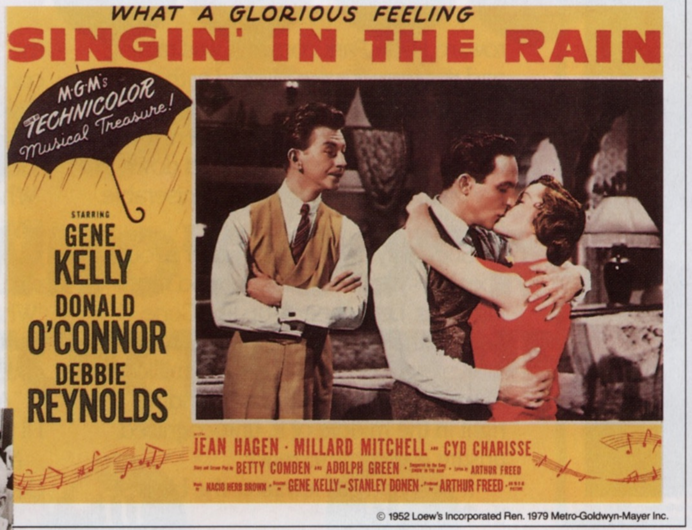
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NACIO HERB BROWN
GENE KELLY and STANLEY DONEN
ARTHUR FREED

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(Upper left) As a sailor enjoying his 24-hour furlough "On the Town," Kelly falls for Vera-Ellen; (Far left) Kelly reported on a controversial, evolution-based trial in 1960's "Inherit the Wind"; (Left) "Singin' in the Rain" (1952) is widely regarded as the best movie musical ever made

was never mine. I never wanted to be part of a team. What I wanted was the role, and I think I brought girls like Leslie Caron, Vera-Ellen and Cyd Charisse along by casting them in a role. Neither Fred nor I were like the guys in dance companies. He was sophisticated. You could call me a song-and-dance man."

From Broadway to Hollywood

Kelly came to MGM from the Broadway stage, where he had worked his way up in numerous shows from choreographer on "Best Foot Forward" to co-star of "Pal Joey." During his 15-year tenure at the studio, he choreographed, directed, produced and starred in some of the liveliest, loveliest, and often most innovative musicals to come out of Hollywood. They include "An American in Paris," "On the Town," "Invitation to the Dance," "Summer Stock," "The Pirate," and "Anchors Aweigh."

It was "Anchors Aweigh," in which Kelly performs a hornpipe with Jerry, the cartoon mouse, that led to his long friendship with Walt Disney.

"If it hadn't been for Walt, I wouldn't have gotten that number on the screen," he says. "The MGM people didn't believe it was possible. I told them to call Walt. He said, 'send Gene over here.' I went to the studio, and Walt was trying to lick the same problem himself, experimenting with live action and cartoon characters in 'The Three Caballeros.' He agreed that my dance with the mouse could be done and phoned MGM to that effect, which was all they needed to hear. Walt and I became very good friends after that."

Kelly left MGM in 1957 to embark on a multi-faceted career embracing (to date) 16 motion pictures and 41 television shows. While never really hanging up his dancing shoes for good, he broke new ground for himself in dramatic, romantic, and light comedy roles. He furnished the love interest for Natalie Wood in "Marjorie Morningstar," played a cynical newspaper reporter in "Inherit the Wind," and although he "officially" quit dancing more than a decade before, he couldn't resist sharing a short tap dance routine with Olivia Newton-John in the 1980 musical "Xanadu."

"It's the last time you'll ever see me dancing in a movie," he says. "So in that respect, I guess 'Xanadu' occupies a special place in my career."

In another respect as well, "Xanadu" occupies an important place in Kelly's present activities. The musical numbers were choreographed by Jerry Trent and Kenny Ortega. When the picture was finished, Kelly was signed by producer/director Francis Ford Coppola to head up a team of creative filmmakers recruited for the lavish, imaginative musical, "One from the Heart." Among them was Kenny Ortega, and as time went on the young choreographer became Kelly's protege. They are collaborating on an original musical film which Ortega would direct and Kelly would produce. They plan to shoot it at the DISNEY-MGM Studios in Florida.

© 1958 Warner Bros. Pictures Distributing Corporation

A non-dancing Kelly provided the love interest for Natalie Wood in "Marjorie Morningstar" (1958)

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"An American in Paris" (1951), Kelly is captivated by French dancer Leslie Caron

Kelly may have stopped dancing, but he hasn't stopped working. He receives offers to direct and a steady stream of scripts, "…very few of which I even consider. They're not my cup of tea."

Television, once the mortal enemy of motion pictures and which helped kill off the kind of musicals that he, Fred Astaire and others made, has become Kelly's friend. For nearly every one of the past 30 years, he has been involved in major TV productions as a creator, writer, producer, director, actor, dancer, host, guest star, or narrator—and sometimes in several of those capacities at once.

"But I'm more or less through performing," Kelly says. "It's not that exciting any more. I do an occasional guest shot. That's enough to keep me busy."

He revived an old friendship with the Disney organization last year by introducing a series of American movie classics, "The Best of Hollywood," on The Disney Channel. He also permitted Walt Disney Imagineers to create an *Audio-Animatronics* likeness of himself for *The Great Movie Ride* attraction opening this spring at the DISNEY-MGM Studios Tour at Walt Disney World. The scene shows Kelly clinging to the lamppost during his memorable dance in "Singin' in the Rain."

"I'm reminded of an incident that happened while I was visiting London for the coronation of Queen Elizabeth II," he says.

"I was in Chapel Street, walking toward Hyde Park corner. It was raining, and the streets were packed with millions of people who had come from all over England to see their Queen. It was cold, and I had my head pulled down in my coat. I was feeling kind of miserable, actually.

"Suddenly a voice came over a loudspeaker system and said, 'Good morning, folks. Let's cheer it up like Gene Kelly, with 'Singin' in the Rain.' ' And out of everywhere came my song, millions of voices strong. And I was standing right in the middle of it, unrecognized, unsure even how to react.

"It was, and still remains, the biggest thrill of my life."

"The Luckiest Mick in the World"

Kelly is writing his autobiography, to be published this year. He can look back on triumphs in every aspect of the entertainment industry. Summing up his lifelong career, Kelly says, "Most of the thrill of being in show business is to do well, to get satisfaction, to share love. That's our common goal. In that regard I've been the luckiest Mick in the world."

In 1951, the Academy of Motion Picture Arts and Sciences awarded him an honorary Oscar "in appreciation of his versatility as an actor, singer, director and dancer."

The citation on his American Film Institution Award (1985) honors him "as one of the premiere dancers, choreographers and directors in the history of world cinema."

But during that presentation, one distinguished colleague disagreed with Kelly's version of how his best-known dance originated.

"I remember in the early 1950s," said Steve Martin (who would have been about eight years old at the time). "I was visiting the set of 'Singin' in the Rain.' Kelly was complaining that he couldn't continue shooting due to the incessant rain.

"I said, 'shoot it anyway.' Gene said, 'Get outta here.' But then he said, 'What the heck, we'll do what Steve says. We'll shoot it anyway, if we can just get this lamppost out of here.' I said, 'Leave the lamppost.' Gene said, 'What do I do when I get to the lamppost?' I said, 'Just swing around it a couple of times.'

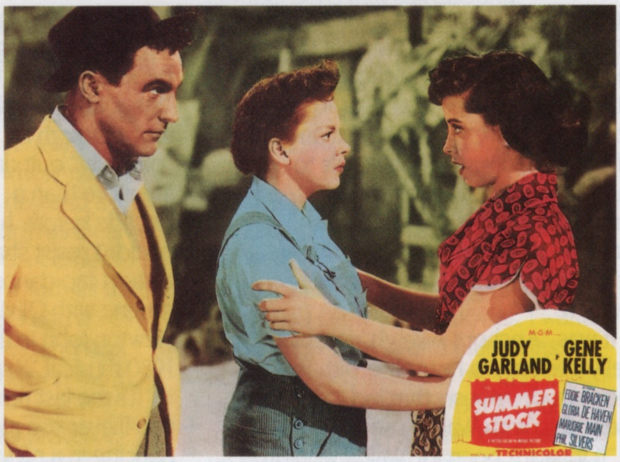
"And the name of that movie, folks—I'll never forget it—was 'On the Town!' "

Nobody laughed harder than Gene Kelly.

by Leonard Shannon

© 1952 Loew's Incorporated Ren. 1979 Metro-Goldwyn-Mayer Inc.

Kelly selected Cyd Charisse for the stunning finale to "Singin' in the Rain"



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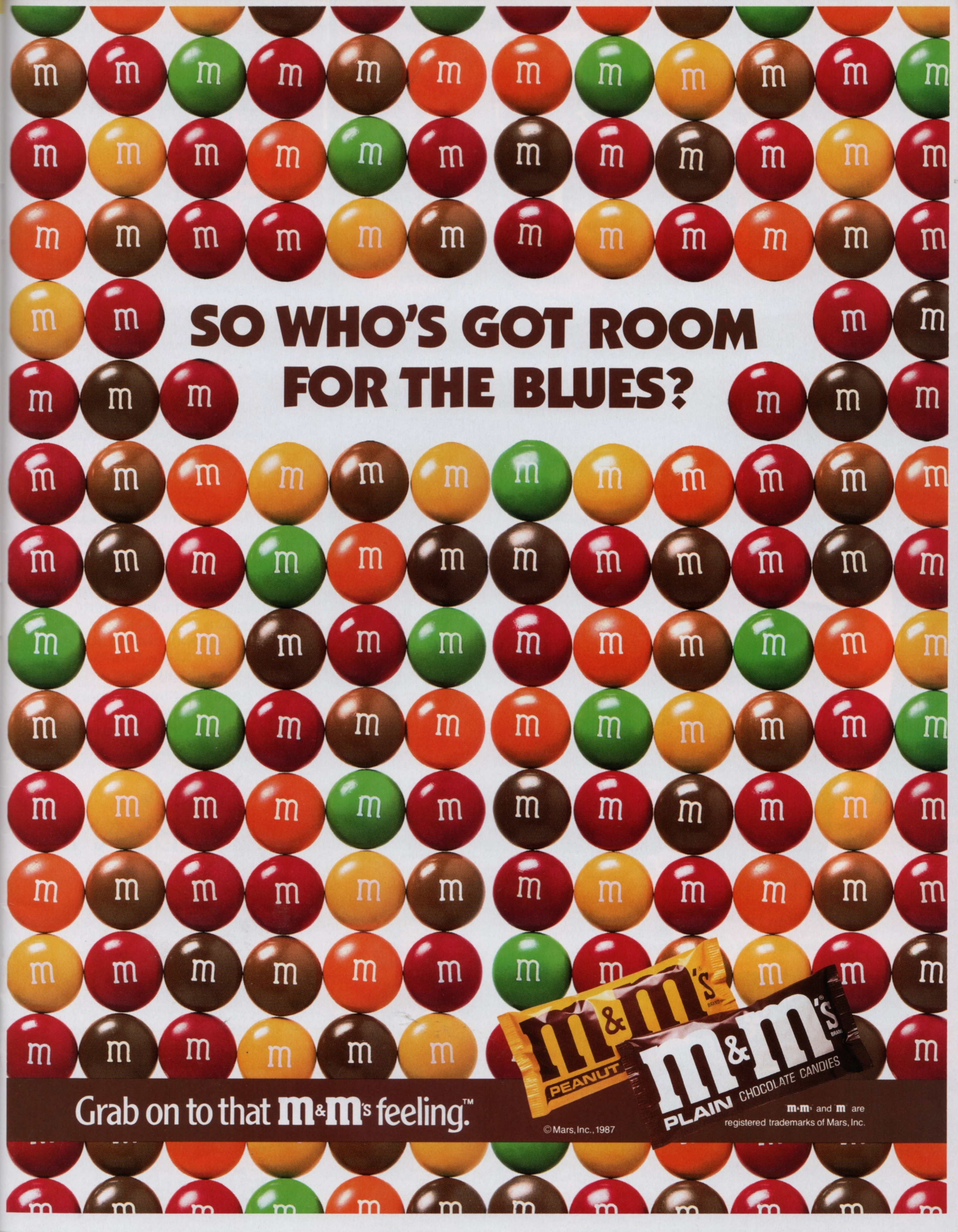
In "Summer Stock" (1950), Kelly talks Judy Garland into turning the family barn into a summer theatre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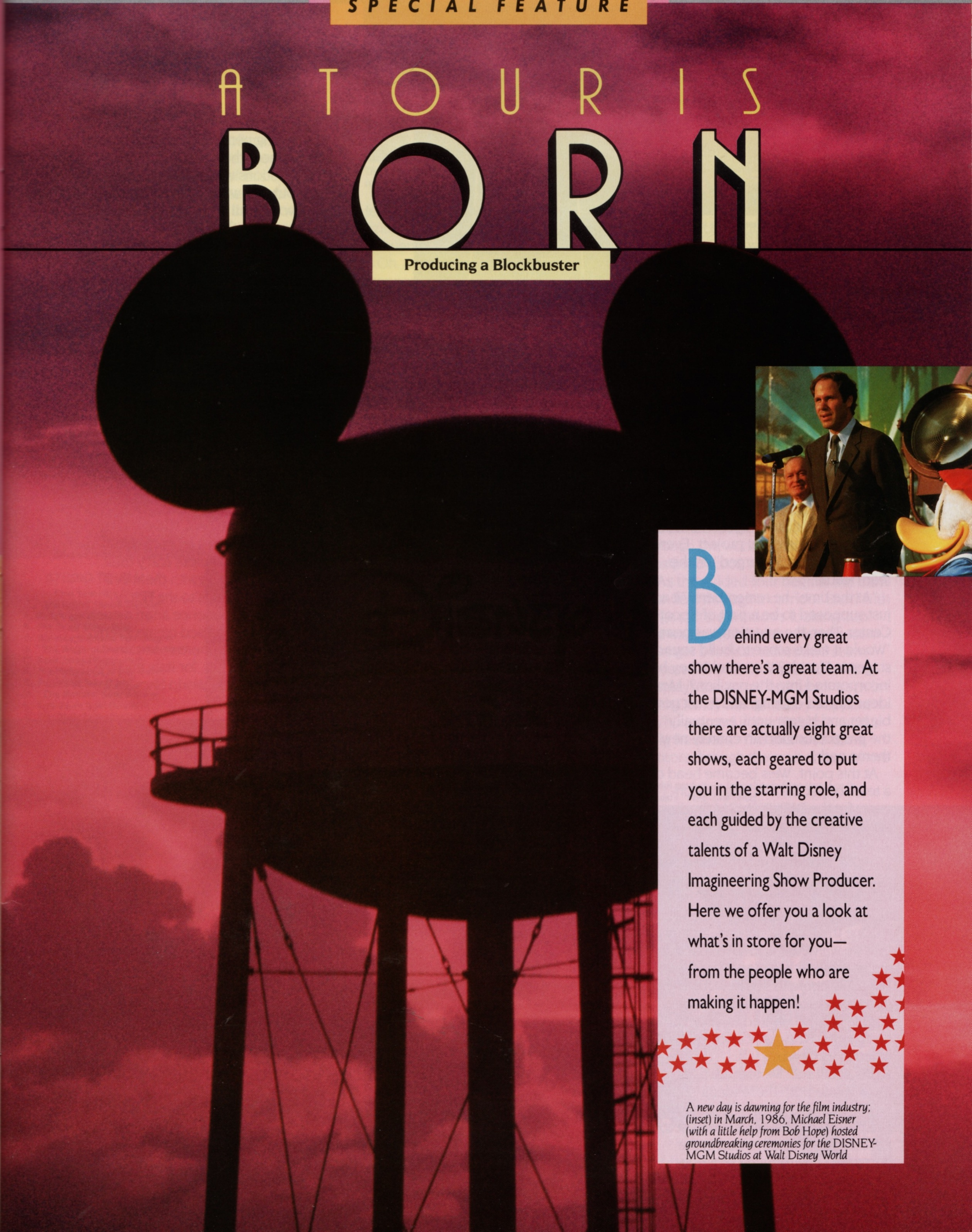
A TOUR IS BORN

Producing a Blockbuster



Behind every great show there's a great team. At the DISNEY-MGM Studios there are actually eight great shows, each geared to put you in the starring role, and each guided by the creative talents of a Walt Disney Imagineering Show Producer. Here we offer you a look at what's in store for you—from the people who are making it happen!

A new day is dawning for the film industry; (inset) in March, 1986, Michael Eisner (with a little help from Bob Hope) hosted groundbreaking ceremonies for the DISNEY-MGM Studios *at* Walt Disney World

Bob Weis, from college to Tokyo Disneyland to the DISNEY-MGM Studios—"...a wonderful experience."

DISNEY·MGM
STUDIOS

The "Earffel Tower" beckons guests to the new Studio Theme Park and Tour

WHO'S IN CHARGE HERE?

Just about four years ago Michael Eisner, Chairman and Chief Executive Officer of The Walt Disney Company, saw some ideas in development at Walt Disney Imagineering for an entertainment-themed pavilion for Epcot Center. WDI creative executives Marty Sklar (now president) and Randy Bright pulled together a team to further develop the project. Eventually, Bob Weis "emerged" as the team leader.

"At the time," he remembers, "it was just supposed to be a part of Epcot Center. Then the question was posed, 'Would it make sense to build soundstages in Florida? If so, could they be incorporated into the pavilion?' More ideas started coming, and it just got bigger and bigger until, eventually the project justified an entirely new theme park."

At this point, Weis became head of a team of people working on concepts for the DISNEY-MGM Studios project.

"So there we were," says Weis, "a group of us entrusted with the development of a movie-and-television-themed park—something that had never been done before.

"One thing we all agreed upon was that we wanted this to be a real working environment, a place where people could come to see how the movie industry creates its magic. But of course we also wanted to address the mystery and the glamour of Hollywood in its heyday.

"As you'll see, we managed to incorporate both these ideas.

"For example, there's *The Great Movie Ride*. We thought it would be best to tell the story of Hollywood in the controlled environment of a ride-through attraction. That way *we* determine the speed, lighting, sound...all the effects, to give the guest the best experience.

"Secondly, this is the first time soundstages have ever been designed with a tour in mind. Rather than having the attractions on the periphery—appendages added after the fact—we wanted what happens on stage to be the show. We've made everything visible to the guests—there's no such thing as a closed set here."

Despite the "Disney" approach, the DISNEY-MGM Studios is much more than Disney.

"We decided early on that we wanted to represent more than Disney," Weis recalls. "We wanted to depict *all* of Hollywood.

"We wanted all the genres—science fiction, horror, romance, adventure, comedy, musicals, drama, westerns, even the gangster films.

"Our biggest boost came with our MGM association, which gave us access to a tremendous library. But we've also got material from Warner Brothers, Twentieth-Century Fox, Paramount, Columbia, and many others.

"And, for the television portion we went to all the networks. Again, we wanted a lot of different types of programs from a lot of different times."

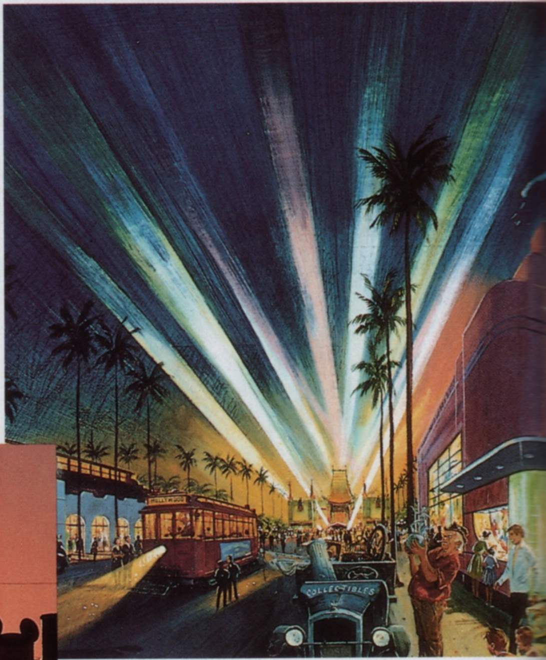
It wouldn't be Hollywood without the Chinese Theater

Obtaining permission to use all the famous faces that appear throughout the attractions was a major project in itself, but well worth it. Weis deems it "...a wonderful experience. We came into contact with a lot of really great people...when people saw what we were trying to do, they got as excited about it as we are, and *wanted* to participate."

HOLLYWOOD BOULEVARD

From the moment you step through the main entrance of the DISNEY-MGM Studios you'll know you're in Hollywood. In fact, you'll be on Hollywood Boulevard, with a star-struck cast of characters lovingly referred to by Show Producer Craig Wilson as "the citizens of Hollywood."

A veteran of the SAK Theater ("The name evolved from a form of street theater where the actors carry their costumes and props with them in a sack"), Wilson brings to the Boulevard years of experience as an actor and director. He helped create street theater, or "atmosphere entertainment" (as he calls it), for Italy and the United Kingdom in World Showcase



On Hollywood Boulevard, everyone's a star!

at Epcot Center. For Hollywood Boulevard, Wilson has developed a new theatrical genre born of this experience that he calls "streetmosphere."

"It's not really street theater, where a show is being performed for an audience, but it's more than atmosphere entertainment.

"It's improvisational by nature, and the *guest* is always the star of the show."

And who are some of these denizens of Hollywood society you can expect to meet?

There's the Autograph Hound who sees the "star" in everyone. There's the nefarious Film Flam Man with a suitcase full of movie memorabilia pilfered from other studios—all available for purchase on the spot.

There's the Hawker of Maps to the stars' homes and the Street Sweeper who specializes in the debris of the rich and famous.

And, there's the "granddaddy of the Boulevard," Sid Cahuenga—entrepreneur extraordinaire. Sid's house is smack in the middle of the glitzy neighborhood, and is filled with his one-of-a-kind movie collectibles—everything has a price *and* a story, which Sid is only too happy to tell, over and over and over. From the elaborate (boudoir furniture a la femme fatale) to the hype-filled (magazine covers), you'll find it all at Sid Cahuenga's One-of-a-Kind.

Oh, and don't be surprised if you're stopped on the street for an interview by a very unusual TV news crew, or coached in game show savvy while you wait to enter an attraction.

In other words, Hollywood Boulevard is a show in itself—and *you* will be its star!

The creator of the Boulevard's "citizens" is SAK Theater veteran Craig Wilson

BACKSTAGE TOUR

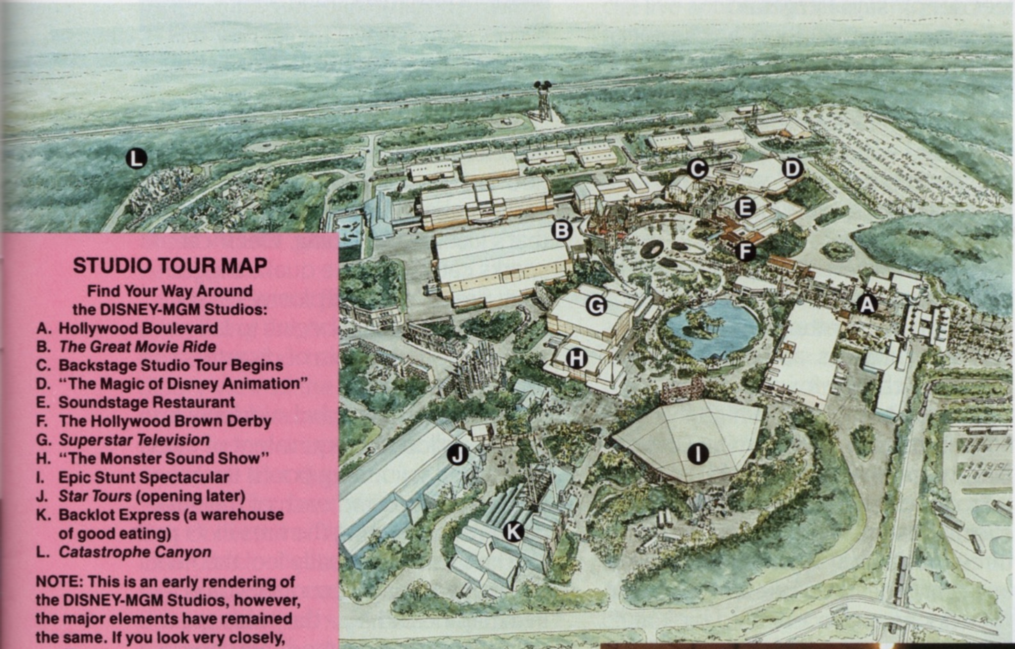
For a behind-the-scenes peek at movie magic in the making, the Backstage Studio Tour can't be missed.

Says Show Producer and Writer Tom Fitzgerald, "Everything we're doing on the Tour is designed to give guests entertaining and informative insights into the magic and process of motion picture and television production…with opportunities for interaction along the way."

Fitzgerald began his tenure with Walt Disney Imagineering almost ten years ago. His projects have included the *Star Tours* attraction at Disneyland, and *Horizons* and *Spaceship Earth* for Epcot Center at Walt Disney World.

The Backstage Tour is comprised of two distinct parts: a tram tour around the Studio lot and a walking tour through the working production and postproduction areas.

As the guided tour begins, the tram wanders through a corridor lined with large picture windows looking into the wardrobe building. Here passengers get a look at tailors and seamstresses in action. A special exhibit displays the actual costumes worn in such Disney hits as "Mary Poppins," "Who Framed Roger Rabbit?," and "Big Business." The tour also takes visitors through the craft shops where



STUDIO TOUR MAP

Find Your Way Around the DISNEY-MGM Studios:

- **A. Hollywood Boulevard**
- **B. *The Great Movie Ride***
- **C. Backstage Studio Tour Begins**
- **D. "The Magic of Disney Animation"**
- **E. Soundstage Restaurant**
- **F. The Hollywood Brown Derby**
- **G. *Superstar Television***
- **H. "The Monster Sound Show"**
- **I. Epic Stunt Spectacular**
- **J. *Star Tours* (opening later)**
- **K. Backlot Express (a warehouse of good eating)**
- **L. *Catastrophe Canyon***

NOTE: This is an early rendering of the DISNEY-MGM Studios, however, the major elements have remained the same. If you look very closely, you'll see a very familiar face that has actually been incorporated into the final design.

Lavish productions have already been staged on the Studio's "New York Street"

Disney MGM STUDIOS

Catastrophe Canyon readies a 20,000-gallon flash flood for all who dare enter

Tailors and seamstresses in action start off the tram portion of the Backstage Tour

set construction and special effects are created.

"A highlight of the tram portion of the Tour is bound to be the backlot," comments Fitzgerald, "an area where filming will frequently be underway, and surprises are always around the corner…especially *Catastrophe Canyon*, but that's another story."

On "Residential Street," guests may recognize the familiar facades of houses from such shows as "The Golden Girls" and "Splash, Too." The neighboring "New York Street" will offer adventurous visitors a frighteningly familiar encounter with the ominous Dipmobile from "Who Framed Roger Rabbit?" Toons beware!

Disembarking the tram, guests will take a short break with Roger Rabbit at the Studio Tour's version of the movie's cartoon warehouse set. "We've acquired a number of props that were actually used in the film," says Ann Telnaes, Show Designer, "and we've tried—successfully, I think—to re-create the mood and spirit of the warehouse."

The walking portion of the Tour will reveal how movies and television shows are produced, beginning with the fascinating world of special effects.

"In our water tank, we'll demonstrate how filmmakers create fantastic deep-sea squalls in a pool just three feet deep!" says Fitzgerald.

For the demonstration, a volunteer from the audience will be selected to skipper a typhoon-trapped tugboat. "The only thing that *won't* be an illusion is the water, so it's possible our skipper may get 'a bit' wet in the process. With special effects, anything is possible!"

In the effects workshop, guests will learn about miniatures, creature development, matte paintings, blue screen techniques, and more. "There'll even be a chance for some lucky children to take part in a high-flying adventure from an upcoming Disney fantasy," promises Fitzgerald.

From the fantastic world of special effects, visitors will move on to the three production soundstages, where a specially designed viewing corridor will offer an unprecedented look at motion picture and television production in the making.

At postproduction, visitors will watch editors and sound technicians at work, then catch a sneak preview of upcoming films hosted by Mickey Mouse and Michael Eisner.

Before moving on to the next adventure, let's back up to the backlot for a closer look at *Catastrophe Canyon*.

CATASTROPHE CANYON

In *Catastrophe Canyon*, guests will be rocked and rolled California style.

"We've brought just about as many Western calamities to Central Florida as it can stand," says Richard Vaughn, Show Designer/Producer for the attraction, and Art Director for the entire Backstage Studio Tour.

"Everything from extreme weather conditions to flash floods to explosions to earthquakes is packed into a three-and-a-half-minute section of the Tour," he says.

"We're hoping that—just for a second—guests will think, 'Hey, this might be out of control. That's the thrill. That's the excitement."

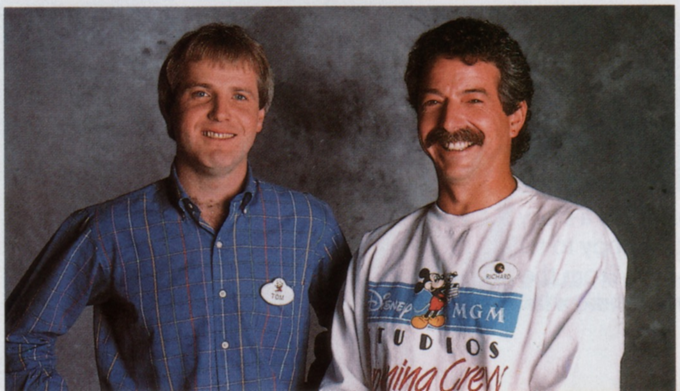
As the tram traverses a rickety trestle bridge into a sandstone canyon housing an oil drilling site, a huge earthquake shakes the bridge…and that's just the beginning. Electrical sparks caused by the quake trigger giant fireballs and explosives in the tanks. A gentle rain begins to fall as an incredible chain of disasters unfolds.

The storm builds, and suddenly a 20,000-gallon (the equivalent of three residential swimming pools) flash flood crashes down each of the three canyons, quenching the fires in its path

"The guests can really feel the heat, smell the oil, and become involved in a major calamity…they also get a demonstration of large-scale special effects and the idea that anything is possible on the Studio backlot.

"After the show, we drive the tram around to the back side of the set where they can see how it all came about."

Vaughn has been with Walt Disney Imagineering since 1979. His list of Disney credentials includes *Spaceship*



For the Backstage Tour, Tom Fitzgerald (left) explains the magic and process of filmmaking, while Richard Vaughn (right) concocts a mulitude of "disasters"

Earth at Epcot Center, "Captain EO" and Circle-Vision 360 motion picture presentations at Disneyland, and other projects in development.

"My background before coming to Disney has been a real plus. I did a little of everything—I was a surgery technician in the Navy, a carpenter, a cement mason, a heavy equipment operator, and a graphic designer for film."

He pauses, then, "I guess you could say the sum total all applies to my job here…and boy, am I having fun!"

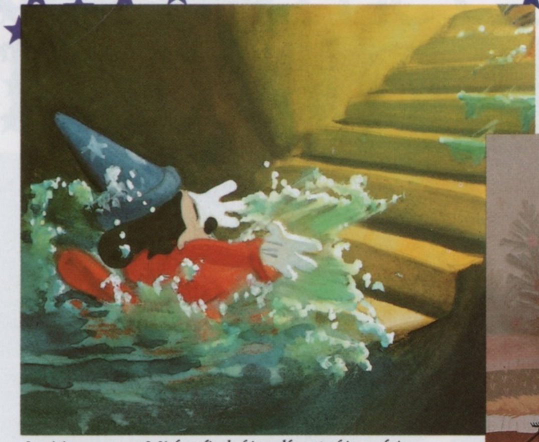
MAGIC OF DISNEY ANIMATION

Walt Disney began his career in show business by developing entertaining animation techniques and taking the art form to new heights. With that in mind, Walt would be especially proud of the Backstage Studio Tour's "Magic of Disney Animation."

John DeSantis, Show Producer overseeing the Animation Building, says, "Our guests will get an extraordinary view of the Disney animation professionals and techniques as never before. It is an exciting experience, one that they'll never forget."

Guests first see the Disney Animation Collection. "We've assembled an incredible collection of memorabilia that addresses every aspect of animation production," says DeSantis. "We reached into the Archives and took the best of the best for display.

"We've brought out original concept sketches, study models, and the crowning glory—at least 15 Academy Awards given to the Walt Disney Studio for animation excellence."

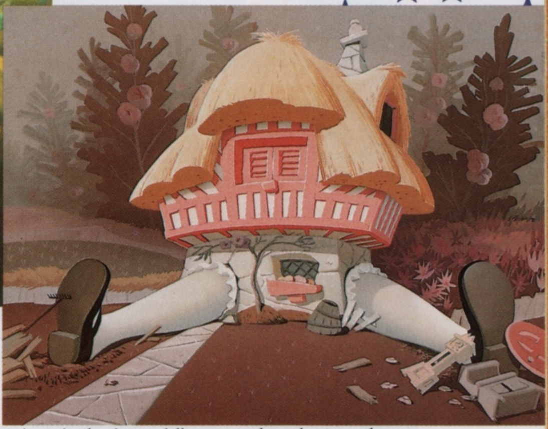


Aspiring sorcerer Mickey finds himself up to his neck in hot water in this illustration from "Fantasia"

After the Collection, there is a special live action/animated film, "Back to Neverland," a whimsical look at the animation process hosted by a well-known news anchor and a delightful new animated character.

" 'Back to Neverland' does more than explain the secrets of Disney animation," says Bob Rogers, producer of the film, "It's an adventure in which a very famous comedian guest star is step-by-step transformed into an animated character. In the finale, he is plunged into a confrontation with Captain Hook and the Crocodile from 'Peter Pan.' It's a lot of fun."

Following the film, guests stroll along a glass hallway designed to give a unique view of Disney animators who have been especially recruited to work on future projects starring Mickey, Minnie, and other Disney characters. A series of humorous video shots inform guests about the action taking place at each work station.



Cels, early sketches, and illustrations from classics such as "Alice in Wonderland" are all part of the Disney Animation Collection

"As a special bonus," says DeSantis, "animators will be available to talk to guests and answer any questions they may have about the animation process."

For the wrap-up, guests enter the "Disney Classics Theater."

DeSantis says, "Everyone knows the storylines of Disney classics, but now our guests will view the films from both a technical angle—applying the knowledge about animation they just learned—and through the eyes and hearts of the animators themselves.

"They'll see the classics in an entirely new light."

After 30 years staging for live theater events such as the "Olympic Arts Festival" and the "Los Angeles Arts Festival," DeSantis is more than happy to be on Imagineering's "Tour Team."

"It's a good feeling to be involved with top quality, where only 'A+' will do. You know that when you work with the Disney organization you're working with the elite in the industry."

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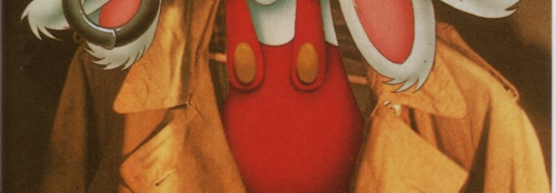
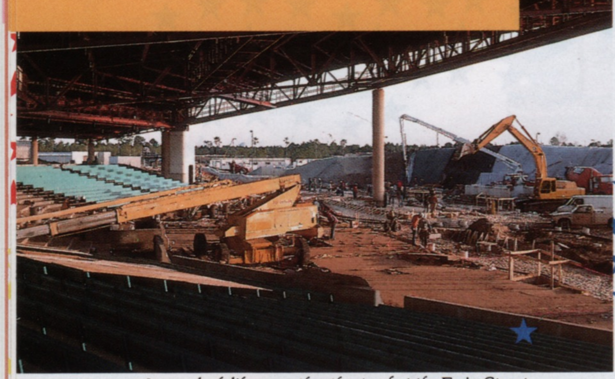
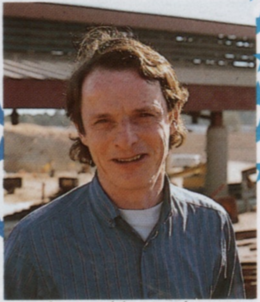


(Left) Midway through the Tour, take a break with Roger Rabbit; (center) in the Special Effects Tank, a tiny squall can sink a mighty ship; (right) John DeSantis (left) and Bob Rogers give new insight into Disney animation



It may look like any other theater, but the Epic Stunt Spectacular *is far from being just another show*



According to Philip Vaughan, "You can do so much more dramatic things outdoors."

EPIC STUNT SPECTACULAR

A four-story-tall embodiment of fearless adventure (appropriately muscled and glaring menacingly from beneath his bush hat) looms at the entrance of the *Epic Stunt Spectacular* theater. But wait! Where are the walls? This "theater" is actually a gigantic outdoor set, equipped to re-create some of Hollywood's most spectacular movie stunts right in front of your eyes.

The massive sloping roof and loge-type seats enhance the "going-to-the-movies" atmosphere. But don't get too comfortable—there's more here than meets the eye.

Show Producer Philip Vaughan doesn't want to give too much away, but he will admit that some memorable stunt scenes from the most popular adventure film in recent times are part of the show. And, of course, the guests will be very much a part of the action.

The array of stunts and effects condensed into this nearly-half-hour show is every bit as impressive as the theater itself suggests. Besides fistfights, gunfights, ladder-topplings, flying leaps, and stuntpeople falling off buildings, there will also be explosions—and *more* explosions.

"This is one reason we kept the theater open," says Vaughan. "You can do much more dramatic things outdoors."

A sculptor, painter, and university teacher in his native England, Vaughan first joined Walt Disney Imagineering, Florida, in 1980. He was involved in both Epcot Center and Tokyo Disneyland.

As for this project, Vaughan notes that, "A lot of people who work in the movie industry are involved because it's *about* movies.

"We have Glen Randall directing the show. His many credits include working as Second Unit (Stunts) Director for 'Raiders of the Lost Ark.' And Bob Yerkes, a top stuntman and a catcher (trapeze) in the circus, is helping to train our stunt performers.

"Willard Huyck and Gloria Katz, who were the scriptwriters for 'Indiana Jones and the Temple of Doom,' also wrote *our* script. This is a big advantage because they *know* the type of character we want…somewhat quirky, you know…who might do things like running into a burning building to get his hat, that sort of thing."

Creating stunts that appear to be death-defying without incurring any real threat to life and limb was the primary goal for this team.

"We had to mock up each stunt, first," says Vaughan, "to see what was the safest way to do it, and still have it look good.

"We had the movie stuntpeople, the circus people, and our own engineers get together on them. After all, anything we developed to create the stunts had to last for a lot of performances."

And how does he expect the audience to react?

"There will be moments when they might wonder, if just for a moment, 'Is this *supposed* to happen, or has something gone wrong? Is it *real*?'

"At least, that's what you hope for. That's the fun of it, don't you think?"

SUPERSTAR TELEVISION

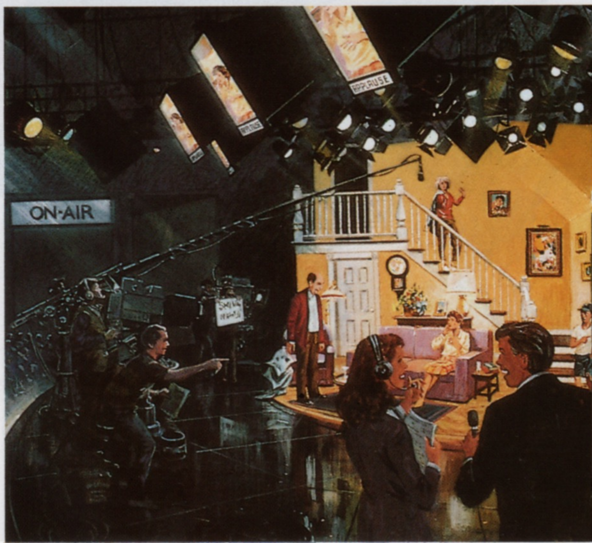
Everyone wants to be a television star. Now, at the DISNEY-MGM Studios *Superstar Television* show, you *can* be!

As explained by Show Producer Michael Sprout and Show Writer Carol Rotundo, this is all about a "day in the life of broadcasting." But this is no ordinary day.

This "day" actually takes you through more than thirty years of television, from the mid-fifties to the present. And, rather than simply watching nostalgic programs, guests will actually star in shows. Imagine appearing in one of the comedy hits of the fifties, assisting a famous newscaster with his up-to-the-minute report, or finding yourself on the receiving end of some old-fashioned slapstick routines. Or, how would you like to guest on such shows as "Bonanza" and "The Golden Girls," not to mention landing a tear-jerking role on a steamy daytime soap, and a shot at strutting your stuff on *the* star-making variety show of the sixties?

Sprout, who has been with Imagineering about eight years, was assigned to the television end of the DISNEY-MGM Studios because "…someone said, 'TV's right up your alley, you take it.' " He doesn't regret it.

"At first," he recalls, "We couldn't decide what to do. We wanted to get audience participation; we were all excited about the live element.



Three turntables with nine separate sets make for non-stop action on Superstar Television

Michael Sprout brings you "a day in the life of broadcasting," covering more than thirty years!

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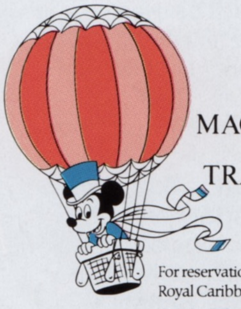

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Video monitors at the Superstar Television *show keep the audience in tune with the action*

Disney sound effects wizard Jimmy Macdonald reveals his tricks at "The Monster Sound Show"

Mike West can't wait to hear the results when guests put their sound effects to "The Monster Sound Show" film

"I was at home, and the germ of the idea came to me—'We'll do a stage show, have three turntables, intercut guests with the scenes…' "

Then came the toughest part of all—deciding which shows to use.

"Carol and I developed the line-up of shows," Sprout says. "There were a *million* shows to consider. Which were better? We knew we had to go with the shows that the majority of people would remember—and relate to."

The result is a delightful mix of television at its best. Newscasts, sitcoms, soaps, talk shows, sports, children's shows, are all represented. But best of all, the guests will be right in the middle of it.

According to Sprout and Rotundo, "There'll be a lot of activity going on. This is a working television studio and it will be available for taping.

"We have three revolving turntables with a total of nine separate sets, including one blue screen set for special effects that will be used several times during the show.

"There will be a lot of people on stage…our 'guest stars,' camera operators, the crew setting up scenes and moving props, wardrobe, audio, the stage manager, and a host to keep the audience up to speed on where the action is going to happen next."

But before all this activity starts, there's the "casting call." Guests waiting to enter will have the opportunity to be selected for choice TV roles… and then they're given the "star treatment" in true Disney fashion. At the end of the day's programming, their names even appear as the credits roll.

"We're very excited about the way the show is shaping up," says Sprout. "I think it'll be a thrill to see the guests get up on stage, interacting with these celebrities.

"I know I'm glad to have been part of this show," he adds, "there's something about creating something that will make people happy."

MONSTER SOUND SHOW

In "The Monster Sound Show," audio buffs and novices alike will marvel at the combination of art and technology used to put sound on film.

The show is under the direction of Show Producer Mike West, an eight-year veteran of Walt Disney Imagineering. Although West has been part of such projects as *The Living Seas, The Land*, and *CommuniCore* at Epcot Center, as well as many shows for Disneyland and the Magic Kingdom at Walt Disney World, his current assignment excites him more than any other to date.

"At the *Sound Effects Studio*, where 'The Monster Sound Show' takes place, he says, "we're not just going to let guests sit passively by and watch a show. Here they will actually be a part of it all."

Prior to the Sound Show, guests can watch a video hosted by "Police Academy's" Michael Winslow. The "mouth-o-phonics" specialist will start things off by introducing guests to the special sound effects props they will be using during the main show. Many of these props were part of the more than 20,000 original sound effects "gadgets" created by Jimmy Macdonald, the sound effects wizard of the Disney Studios for more than fifty years.

"You wouldn't believe the crazy stuff Jimmy used to create sounds for Disney films and TV shows," says West. "When guests get the chance to play with these things and put their own sound effects in our film, they won't believe their ears."

The two-minute film, produced especially for "The Monster Sound Show," stars two of America's funniest comedians. Guests will record sound effects for the film using props and state-of-the-art electronics. Their efforts will then be played back for everyone to see…and hear!

But will first-time players be able to put the effects in all the right places? "We don't expect everybody to be in sync with the film," West admits, "but that's part of the fun. It should make for quite a show."

And there's more—"SoundWorks," where guests can visit interactive stations with names like "Movie Mimics," "Phonic Funnies," "Creature Cues," "Foley Follies," "Earie Encounters," "Touchtoons," and "Soundsations," a three-dimensional sound experience that will put guests in the middle of darkened booths with only a pair of headphones and their own imaginations. Sounds like fun!

THE GREAT MOVIE RIDE

At the end of Hollywood Boulevard stands the signature salute to the glory days of Hollywood—the Chinese Theater. Concocted and constructed by Sid Graumann in the late '20s, the original Chinese Theater remains the quintessence of what Hollywood was all about.

Here, this famous landmark has been painstakingly re-created as it was when it first opened—with a few slight modifications to accommodate *The Great Movie Ride*.

Show Producer Eric Jacobson explains, "The forecourt and inner lobby are faithful to the original. Of course, we have our own stars' footprints in cement out front, but other than that, they are identical."

But here the resemblance ends.

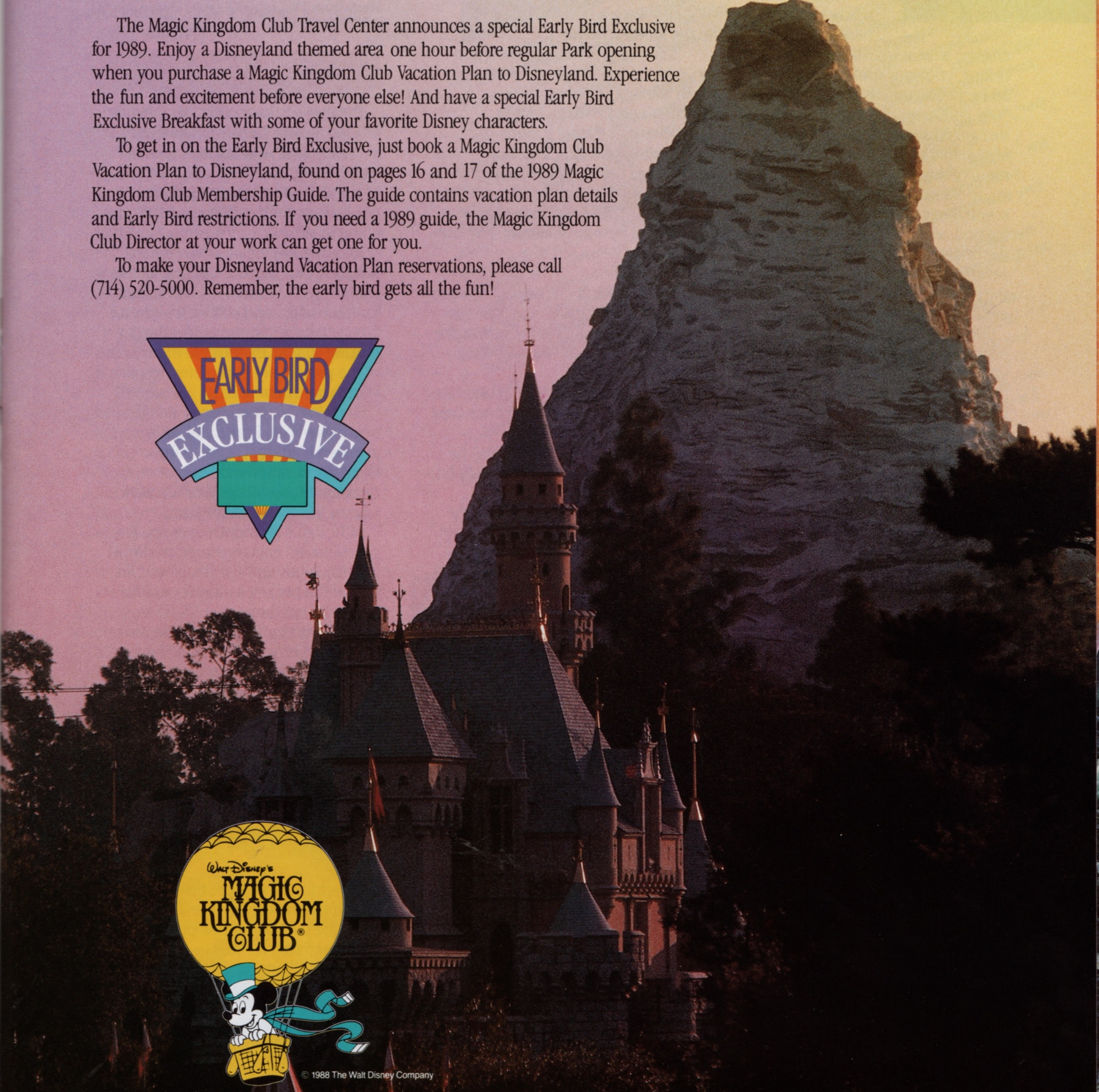
"From here we lead the guests into an area that looks like a soundstage

Disneyland's Early Bird Exclusive for Magic Kingdom Club Members!

The Magic Kingdom Club Travel Center announces a special Early Bird Exclusive for 1989. Enjoy a Disneyland themed area one hour before regular Park opening when you purchase a Magic Kingdom Club Vacation Plan to Disneyland. Experience the fun and excitement before everyone else! And have a special Early Bird Exclusive Breakfast with some of your favorite Disney characters.

To get in on the Early Bird Exclusive, just book a Magic Kingdom Club Vacation Plan to Disneyland, found on pages 16 and 17 of the 1989 Magic Kingdom Club Membership Guide. The guide contains vacation plan details and Early Bird restrictions. If you need a 1989 guide, the Magic Kingdom Club Director at your work can get one for you.

To make your Disneyland Vacation Plan reservations, please call (714) 520-5000. Remember, the early bird gets all the fun!



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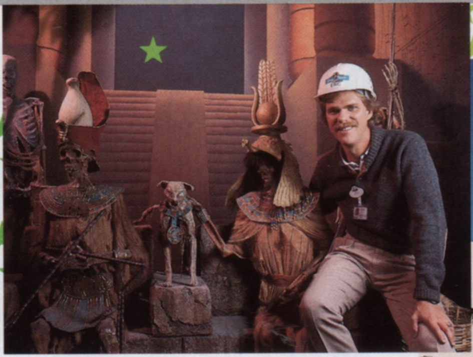
An Audio-Animatronics elephant awaits the "lord of the jungle" in The Great Movie Ride



Eric Jacobson takes five in a typical "B" movie Egyptian set

DISNEY MGM
STUDIOS

Randy Printz: "You don't build a project like this without a tremendous team"

ready for a shoot," he says. "You see chicken wire, a wooden grid for the ceiling, you hear sounds of workmen, an orchestra tuning up."

As guests enter their trams, designed to resemble soundstage equipment vehicles, they face a panorama of the Hollywood Hills. According to Show Designer Tim Kirk, "The scene depicts the golden age of Hollywood, and it includes landmarks—the original 'Hollywoodland' sign, several famous estates—that capture the glamour, excitement, and sense of endless possibilities of that era."

Suddenly the soundstage begins to come to life. A neon marquee lights up, chase lights dance across its face, the orchestra strikes up "Hooray for Hollywood," and the *Audio-Animatronics* accolade to the silver screen is on.

There's a tribute to musicals, featuring the Busby Berkeley beauties, Gene Kelly, and "Mary Poppins."

Then on to the film that made James Cagney a star—"Public Enemy." And the ever-popular Westerns, with John Wayne.

"We don't want to give the show away," says Jacobson, "but I *can* tell you that there are some terrific surprises in store.

"And," he adds, mysteriously, "just because you've been through it once, doesn't mean you've seen it all."

Science fiction and horror films have their day on board the spacecraft "Nostromo" from "Alien." (Guests are advised to keep on the lookout here!)

Adventure is saluted as certain "raiders" loot a snake-infested temple for the lost ark while, farther on, Tarzan and his clan rule the jungle.

Scenes of classic stature—the Bogart-Bergman "Casablanca" farewell, and the intrepid travelers of Oz on the Yellow Brick Road to the Emerald City—round out the cavalcade, followed by a three-minute film tribute to the silver screen's greatest moments.

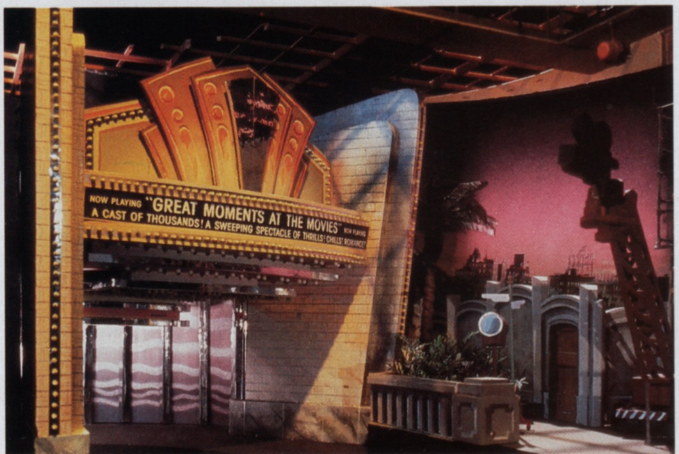
"The most difficult part of this project," says Jacobson, "was trying to decide which films to include in the dimensional (*Audio-Animatronics*) scenes.

"We had to think, 'Which ones are really memorable? Which ones best represent the genre?'

"Everyone had suggestions," he says. "We finally achieved a nice balance and everyone agreed."

Then it was time to research the details—set designs, costumes, colors. "For the black and white films," Jacobson notes, "we went with dark colors—blues, grays, black and silver. So they will 'feel right' to our audience.

"I think what's going to be the most fun about this attraction (aside from the 'surprises')," he says, "is that everyone who goes through it will find something they remember. If nothing else, it will be very nostalgic, very touching to people."


NOW PLAYING
"GREAT MOMENTS AT THE MOVIES"
A CAST OF THOUSANDS! A SWEEPING SPECTACLE OF THRILLS! CHILLS! ROMANCE!

Under the glittering marquee and on to a salute to the silver screen in The Great Movie Ride

SETTING THE STAGE

The project that started as a "what if" idea at Walt Disney Imagineering in California is now taking shape at Walt Disney World in Florida. Most of the Show Producers are there now, too, watching their concepts come to life.

And overseeing all this activity is Randy Printz, Project Director of the DISNEY-MGM Studios. Responsible for the budget and schedule, Printz is faced with the monumental task of making sure all the diverse elements of the project are completed to perfection by opening day.

Since joining Walt Disney Imagineering in 1979, Printz has been involved in Epcot Center, Tokyo Disneyland, and the construction of two new Monorail systems for Walt Disney World and Disneyland.

Although a strenuous exercise in coordination and organization, Printz is every bit as enthusiastic about his end of the project as the Show Producers are of theirs.

"You don't build a project like this without a tremendous team," he says, "and we've got the best team I've ever seen working right here.

"We had a big challenge—we weren't just building a theme park, we had to build a movie studio, something Imagineering has never done before. And not just any movie studio—a state-of-the-art facility for motion picture and television production that could also accommodate touring visitors.

"In addition, we were also creating a theme park with unique shows—the only one that resembles other theme park attractions is *The Great Movie Ride*, other than that, these are entirely new experiences.

"We have the *Epic Stunt Spectacular* with the elements of risk and daring.

Michael Eisner gets ready to do his bit with Mickey for the "Magic of Animation" wrap-up

How do we make it happen ten times a day? Safely?

"There's *Superstar Television* with its complex video equipment; and the Backstage Studio Tour where we're trying to take 3,000 guests per hour through working soundstages.

"This has been a dedicated effort on the part of more than 200 people at Walt Disney Imagineering (not to mention their patient, long-suffering families!), outside consultants, and architectural and engineering firms, and nearly 1,000 construction people at the site."

Knowing how things work from the "inside," how does Printz think the public will react to the DISNEY-MGM Studios?

"People will be absolutely amazed," he replies without hesitation. "We are constantly amazed ourselves. It seems that every day, every new piece we reveal is better than we ever hoped for—both technically (how it performs) and in the overall impression it gives.

"I believe the final product will more than justify the faith Michael Eisner placed in us. He gave us the greatest challenge we've ever faced, and I think when our guests visit, they'll see that we met that challenge. This is going to be a wonderful experience for each and every visitor."

by Anne Okey and Bob Laubacher

METRO GOLDWYN MAYER
DISNEY MGM
STUDIOS

STUDIO "EXTRAS"

Besides its Backstage Tour, attractions, and soundstages, the DISNEY-MGM Studios will offer guests unique shopping and dining experiences. Here's a quick look at some of the off-stage action:

DINING

For fine dining, make your reservations early at **The Hollywood Brown Derby**. You'll find the menu brimming with gourmet delights named for your favorite celebrities.

Then there's the 600-seat **Soundstage Restaurant** "where dining is 'Big Business.' " Here you'll find the Catwalk Bar, sets, props, constant activity, and a dining atmosphere similar to the "wrap party" thrown at the end of shooting.

Also seating 600 is the **Backlot Express**, an eatery resembling a production building backstage with themed dining rooms. Two smaller restaurants are among the art deco and "streamline moderne" buildings that line Hollywood Boulevard: **Hollywood & Vine**, ("Cafeteria of the Stars"), and **Prime Time Cafe** ("TV at Your Table").

For a you-won't-find-this-anymore look at "California Crazy" architecture, you've got to stop in at **Min & Bill's Dockside Diner** and **Dinosaur Gertie's**. Min & Bill's is a shipshape cafe nestled in a shallow lake, with outdoor seating; Gertie is a dino of distinction featuring "Ice Cream of Extinction."

While you're visiting the Studios, sail into Min and Bill's Dockside Diner

Dinosaur Gertie is resplendent as an example of "California Crazy" architecture

SHOPPING

According to Ron Mendoza, Merchandise Manager for the DISNEY-MGM Studios, "Merchandise (at the Studios) will be 100% movie-generated, with a lot of nostalgia."

Foremost among the memorabilia shops, of course, is **Sid Cahuenga's One-of-a-Kind**, a chocolate-colored bungalow snuggled between its glitzy neighbors on Hollywood Boulevard. A Midwesterner transplanted to Southern California before Hollywood became a movie mecca, this straitlaced local now happily peddles his wares—and the stories that go with them—near the entrance to the Florida studios.

"Everything (at Sid's) will be a collectible," says Mendoza. "It's all Hollywood memorabilia—movie props, artwork, and personal items used by the stars."

Other shops will carry movie-oriented merchandise, from black-and-white postcards to fine quality clothing. A few samples:

At **Oscar's Classic Car Souvenirs**, designed like a 50's gas station, shift into auto memorabilia—including car models (that pink caddy you always longed for, perhaps?).

Have you ever pictured yourself on the cover of a fan magazine? Step into **Cover Story** and step out with your famous face gracing the cover of *Photoplay*, *Movieland*, or other current publications.

Celebrity 5 & 10 carries novelty souvenirs from the entertainment world, with everything from well-dressed teddy bears to "Tom and Jerry" comics.

Sweet Talk gives you a blast to a sweet past with Jujubes, Jujy-fruits, Chocolate Babies and other reminders of Saturday afternoons at the movies.

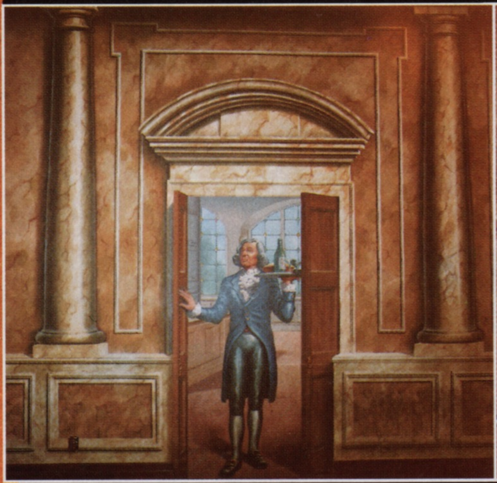
For more "California Crazy" architecture, there's **The Darkroom**, Hollywood Boulevard's camera center with Kodak film and camera supplies. You enter through the aperture of the biggest camera east of the Mississippi.

And for the kid-at-heart, there's **Al's Newsstand**, a little shop with every comic book and children's book you ever read—or wanted to read.

To add to the ambience, all along the Boulevard there will be balloon vendors, caricature and portrait artists, and carts with fun merchandise.

There's lots more, but why not come out and see for yourself? We're just waiting to make you a star!

Contributing Photographers:
Wayne Williams
Gary Krueger
Jerry Schneider
Lee McKee



TROMP PAINTING

Doors that don't open, loaves of bread that will never be eaten, trees that don't grow and flowers that never wilt...

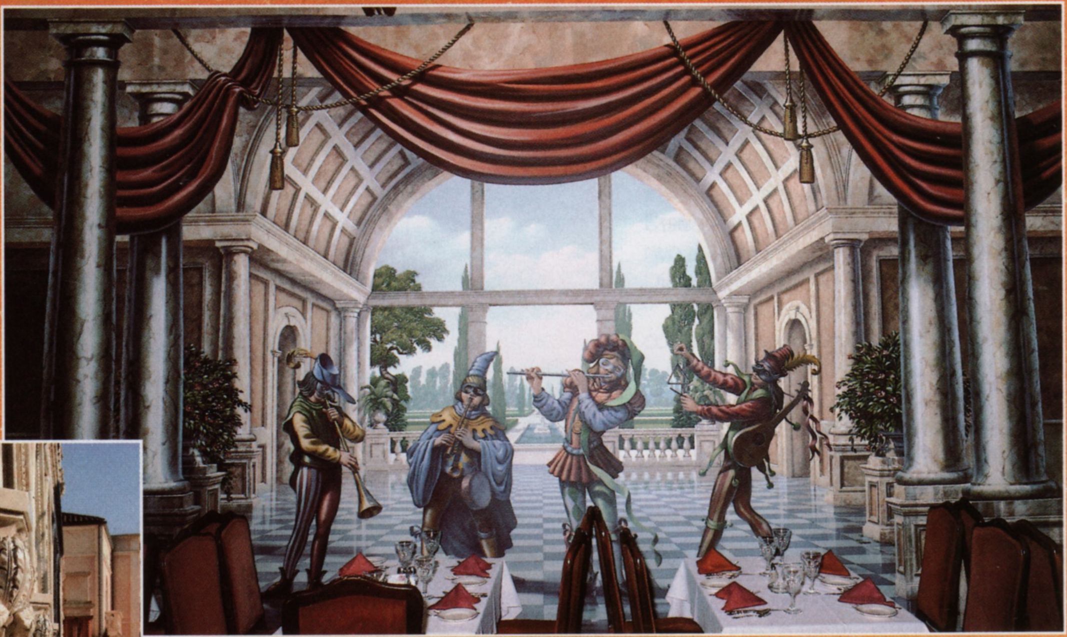
These are just a few tricks used by Disney artists to add character to the different environments throughout the Disney Theme Parks. Artists use paint and imagination to create special effects that often fool the eyes as guests pass by.

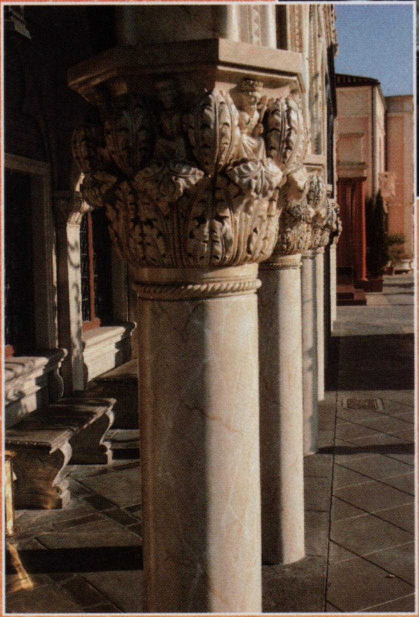
Fool-the-eye art has been around for hundreds of years. This technique is called trompe l'oeil (TRAWMP LOY), a French word which means "deceive the eye."

Look a little closer and you will see what fun the Disney artists have fooling the eye. They turn cement into marble, fiberglass into wood and they can paint a special effect using perspective that makes a flat wall appear to have the depth of a mile. Is that really a rose-covered trellis? Is that a wood picket fence? Are those boulders and walls really granite? The trick is to show things that don't really exist—except in your imagination.

We thought you might like to add a touch of trompe l'oeil to your environment too. These special projects may start you thinking of tricks you can create.

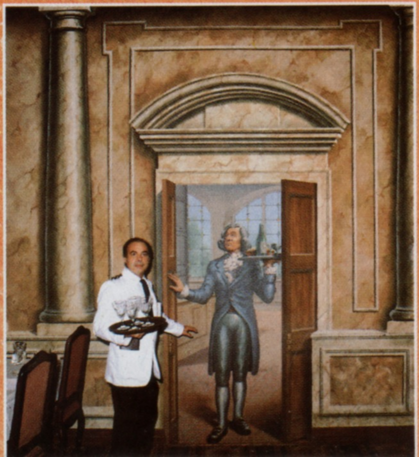
"Musicians" perform for guests at Alfredo's in World Showcase



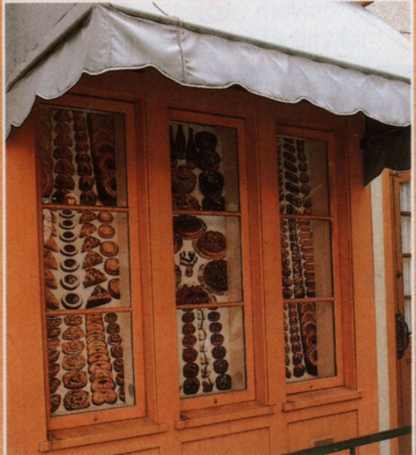


Painted marble columns in Italy, World Showcase

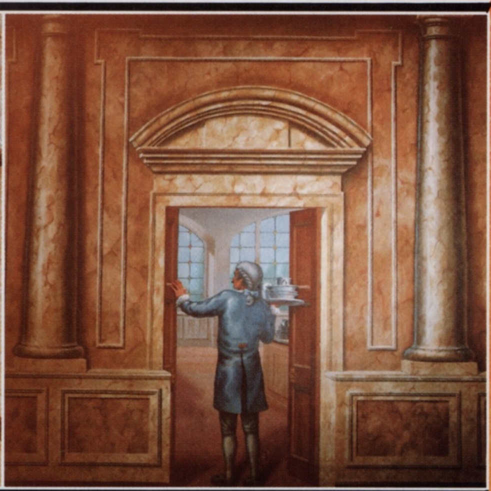
"Waiters" pass in a doorway



A window filled with painted pastries in "France"



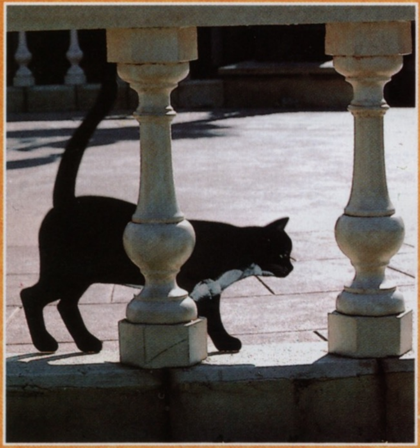
E L'OEIL ILLUSIONS



(Above, right and left): Alfredo di Roma Ristorante in Italy, World Showcase; (top, background): a painted marble panel

Painted Window

Pull the shade down and create the illusion of a sunny day. This mock-window is painted on the canvas of a pull-down window shade. First the canvas was completely painted with the background blue sky and clouds. We used acrylic artist's paints. Next, thin masking tape was placed along the outer edges of the unpainted frame. Paint was brushed down over the background, between the strips of tape. Remove the tape and the frame is realistically straight-edged.



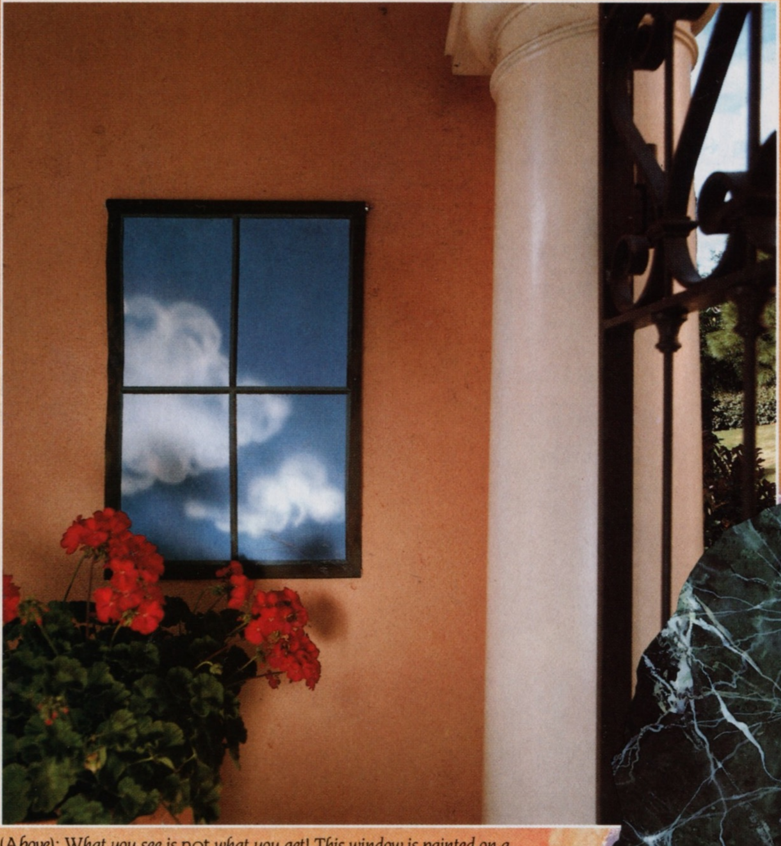
A painted, cut-out cat strolls across Italy in World Showcase

Faux cat with Italian entertainer

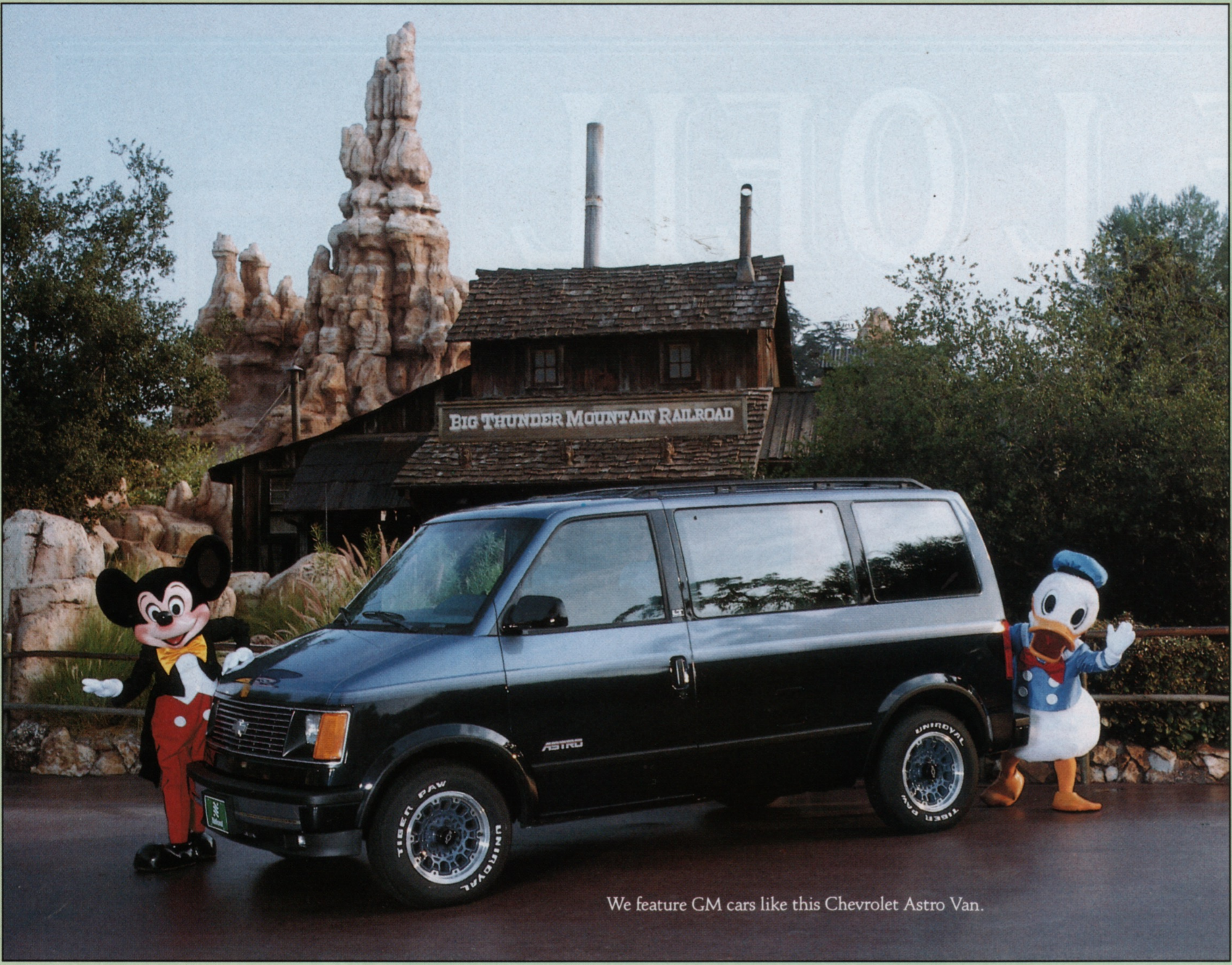
Produced and Photographed
by Dawn and Max Navarro

Life-size Painted Cut-outs

Look again. These cats are painted cut-outs. When they are combined with real objects, these cats fool the eye. You can make realistic cut-outs too. Any small object will work. Just paint the object close to natural size on thin wood or cardboard, cut out and place in a natural setting.



(Above): What you see is not what you get! This window is painted on a window shade; (right): painted marble



We feature GM cars like this Chevrolet Astro Van.

Our Minivan Is Mountains Of Fun

Gear up for a good time! National will get you to the peaks of all of Disneyland's action-packed mountains. Our roomy new minivan packs up you and your entire family with plenty of room to spare!

To rent one, just ask about the Minivan Family Plan. This special package includes free baby seats and free drop-offs anywhere in Southern California.

Whether it's Space, Big Thunder, the Matterhorn, or Splash Mountain—Disneyland's newest attraction coming this summer—National will take you to the mountains. And in our spacious minivan, you'll have great fun getting there!

For details and reservations, call your local travel consultant or 800-CAR-RENT.

National Car Rental℠

The official car rental company of Walt Disney World® & Disneyland®

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Disneyland Secrets

You Just Have to Know Where to Look

Those crazy Disney Imagineers. Masters of show, illusion, and detail. Only *they* could create a themed fantasy park so packed with activity and excitement that your senses are swamped, short-circuited. First-time Disneyland guests have to be overwhelmed with all there is to see. But even the Park "veterans"—the Annual Passport holders—would be astounded at all the intriguing facts and details that they can still discover, even after their one-hundredth visit!

And that's exactly what the Imagineers are hoping for—a Disneyland that gives up new secrets each time you visit.

It's a haven of trivia! Hidden in the midst of all the glitz are thousands of subliminal Disney signatures and idiosyncrasies just waiting to be discovered, each with its own fascinating or humorous anecdote. Once you've been let in on some of these trivial details, you'll wonder how you ever got along without knowing about them before.

Many of these bits of trivia and detail have roots that trace back to the construction days of Disneyland. Like the flagpole that's located in the center of Town Square. It's a prominent tribute to the art of "scrounging." As Disneyland's opening day was approaching in 1955, Town Square still needed a base for its flagpole. Walt Disney's chief architect, Emile Kuri was driving along, pondering this problem, when he passed a traffic accident on Wilshire Boulevard in Los Angeles. A car had knocked over a streetlight. Emile pulled over, studied the lamppost lying there, offered five dollars for it, and took it back to Disneyland. That beautiful, ornate lamppost base still supports the 65-foot flagpole today.

Another Disneyland bargain was the set of 150-year-old gas streetlamps that line Main Street, U.S.A. The entire set was purchased from the city of Baltimore at three cents a pound. Incidentally, in the early Disneyland years, these gas lamps were individually lit each night by a turn-of-the-century-costumed lamplighter.

The two quiet cannons that sit in Town Square were built for the French army by Hutchkiss, in Paris, in the 19th century. They were never fired in adversity.

Disneyland's layout and landscaping might lead you to assume that all of the beautiful trees and shrubs in the Park have been growing there for decades. But, except for a few original eucalyptus trees behind the

(Right) Main Street gas lamps, a bargain at three cents a pound; (far right) the Disney coat-of-arms comes from France, where the name was d'Isigny

(Far left) Walt's favorite fishing hole was just off Tom Sawyer Island; (center) a cannon created for an army rests peacefully in Town Square; (below) José could really draw a crowd

Main Street shops, Disneyland's botanical array had to be transplanted into the Park. To get exactly the right look, plants were brought in from over 40 different countries, and local nurseries were plundered by Walt's landscapers. But the shade trees in Town Square, and much of the green canopy over the Jungle Cruise, found a home in Disneyland by sheer luck and good timing. While the Park was under construction, so was Orange County's fledgling freeway system, and county bulldozers had their sights set on ripping up every tree that stood in the freeways' paths.

Bill Evans, Disneyland's number one landscape architect, had other ideas. He got to the mature trees before the freeways could, and replanted them in the safety of the Park. Economical *and* ecological!

Incidentally, Disneyland is home to four trees that can't be found anywhere else in the world—because Disneyland's *Disney-odendron semperflorens grandis* trees are man-made. You'll find them at the *Swiss Family Treehouse*, at the Tom Sawyer Island treehouse, on the stage of the Tahitian Terrace, and in the ever-twilight Blue Bayou Restaurant.

More often than not, the stories you hear about Disneyland aren't necessarily true, which just makes the truth another interesting story!

Take, for example, the common notion that Disneyland was built to a "five-eighths scale." In truth, the Disneyland architects simply eyeballed each individual location, and settled on whatever looked best there.

Forced perspective was indeed a big part of Disneyland design. It makes the buildings and Sleeping Beauty Castle appear taller than they really are. (There is a common belief that Main Street actually gets narrower as you approach the Castle, but some quick measurements proved that to be untrue.)

Possibly the most famous touch of Disney detail are the windows of Main Street. True to turn-of-the-century advertising, you'll find proprietor names and their professions lettered on the upper story windows overlooking the street below. But these Main Street signs are more than just decorations…they are actually tributes to real people. Nearly every name and profession you see is in honor of a person who was somehow instrumental in the creation and development of Disneyland.

Walt and his brother Roy contributed their own share of personalized touches to the Park. Above and to the right of the *Pirates of the Caribbean* entrance, you can make out the initials "WD" and "RD" ornately entwined into a wrought iron rail that surrounds a balcony there. This balcony marks the location of what was to be the Disney family private New Orleans Square apartment. The family never occupied the apartment, however, and in 1987 it was remodeled and opened to the public as the site of the new Disney Gallery.

You can find other subliminal Walt Disney marks on Sleeping Beauty Castle. As you cross over the drawbridge and enter the archway, look up. You'll find a placard displaying the Disney coat-of-arms.

Next time you're on Main Street, check the harness of the trolley horse for the distinctive Disney "D."

Many of the details you'll see around Disneyland are as functional as they are beautiful. Those shining golden spires on the Castle never have to be polished because they're actually 22-karat gold plating. The same holds true for the gear mechanisms on *Dumbo, the Flying Elephant* in Fantasyland.

With all that's "right" with Disneyland, it's always interesting to discover what went "un-right."

For example, in "The Walt Disney Story," the window in Walt's office over-looks a backdrop of the Disney Studio. Except, that's not really the direction his window faced. However, it *was* the view seen from the window on the set of Walt's office created for use on Disney television shows.

The original plans for the *Jungle Cruise* called for real wild animals to stalk the jungles, in a sort of "float-through zoo." But zoologists finally convinced Walt that the animals would always be asleep during Park operating hours.

In *Great Moments with Mr. Lincoln*, all the furniture, clothing, and set design details are accurate to the Lincoln time period, except for the globe and flag which are modern-day items.

B. POTES
FERNDALE, WASH.
THIS END UP
ED. GUETHE
EXCHANGE
BANY

Imagineers are notorious for leaving their mark

While the *Matterhorn* was still just a "mental molehill," the earliest conceptions of the bobsled run included icy caverns made of *real ice*. That idea was quickly thawed out.

By the way, it's no rumor that there was a half-court basketball court up inside the mighty *Matterhorn*. Mountain climbers need breaks too!

In the early years of the Park, the Rivers of America was stocked with catfish, and on several occasions, Walt could be seen fishing with kids off the dock of Tom Sawyer Island. The angling came to an end, though, for fear that someone might actually try to *eat* one of the fish caught in that water.

On the subject of fish, the live "mermaids" that once graced the waters of the *Submarine* Lagoon in Tomorrowland had to be phased out of the show. The heavily chlorinated water was excessively drying to their skin.

In the formative days of *Audio-Animatronics*, this engineering art was so new and innovative that it was almost impossible to describe the *Enchanted Tiki Room* show to questioning guests. So José, the talking macaw, was perched at the entrance of the attraction to create a little excitement. He did it well…so well, in fact, that he created massive people jams. To alleviate the congestion, José took an early retirement. (But you can find him now in "The Walt Disney Story.")

Mr. Toad's Wild Ride was originally designed as an indoor roller coaster. But Walt toned it down, feeling that adults would be too hesitant to venture onto such a *wild* Wild Ride.

Interestingly, the detail in the Mr. Toad attraction is so extensive and subliminal that the large sculpture of the lord of the manor—up in the rafters above the first room of the attraction—has gone virtually undiscovered. This Mr. Toad bust is so obscure that it was even overlooked during the attraction's official documentation.

Mr. Toad's Wild Ride is a prime example of the Disney Imagineers' fascination with subtle personal signatures. In fact, if you look around closely in many attractions, you'll find all sorts of mini-monuments to the people who designed or worked on the attractions.

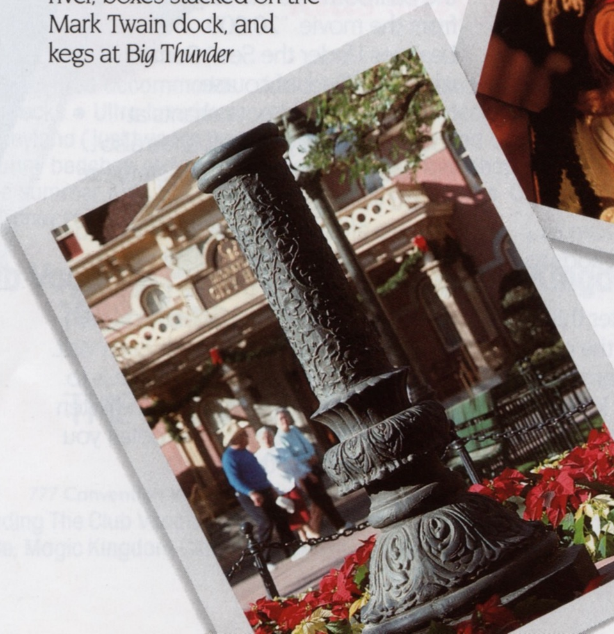
Crates floating in the *Jungle Cruise* river, boxes stacked on the Mark Twain dock, and kegs at *Big Thunder Mountain* are stenciled with the names of Disney people.

Many Disney Imagineers were actually used as the face models for the buccaneers in *Pirates of the Caribbean.*

In Tomorrowland's *Star Tours*, the industrial pipes lining the walls near the entrance are stenciled with the designers' initials and telephone extensions. Further back, in the Droidnostic area, you'll see a conveyance system overhead, moving robot parts from room to room. Those baskets are labeled with the initials and birth dates of people who worked on the attraction.

Listen for the *Star Tours* public address page, "Would the owner of the red and black landspeeder, vehicle I.D. THX-1138, return to your craft? You're parked in a no-hover area." "THX-1138" was the name of George Lucas' first feature film.

The C-3PO and R2-D2 *Audio-Animatronics* figures in the *Star Tours* lobby area are original units from the "Star Wars" films.



(Left) What do you get when you mix a traffic accident, five dollars and Emile Kuri? A flagpole, of course! (Above) Could this pirate be someone you know?

(Left) The organ once played by Captain Nemo is now the proud possession of a Haunted Mansion *resident; (center) for his* Jungle Cruise, *Walt gave up real animals for ones that would always be "awake;" (below right) The residents of the* Haunted Mansion *would be lost without their beloved pets*

While you're in *Star Tours*, think back several years, when the building was the home of Monsanto's *Adventure Through Inner Space*. All that's gone now, of course…or *is* it?

Actually, that old *Inner Space* attraction isn't gone completely. When RX-24, your droid pilot, accidentally turns a wrong corner, and your StarSpeeder soars down into the warehouse, look quickly! There, in the lower right corner, is the old *Inner Space* microscope. It's the original from the attraction, as big as life.

Once you've seen some of these fun Disney curiosities, you'll never *not* notice them again.

Like in the *Pirates* scene where all the swashbucklers are chasing the village women around the buildings. From now on you'll always see the rooster in the middle of the excitement, chasing around two harassed hens. He's been doing it for years, but not everyone has seen him.

Incidentally, the *Audio-Animatronics* figures used in this *Pirates* attraction are "one-offs"—that is, they are the original working prototypes, individually manufactured for the show back in the mid-sixties, and still at work today.

As you move through Disneyland on your search for trivia, pause for a moment at the Train Station in New Orleans Square. From the office across the tracks, you'll hear the "tic-tactac-tic" of a message being sent by wire. And *everyone* who knows land-line telegraphy (the preceder of Morse code) will recognize the message being transmitted—Walt Disney's opening day dedication speech.

If you're strolling past the *Haunted Mansion* after dark, watch the upper floor windows for a moment…there! See the candle moving from room to room? It's one more detail that adds to the chill factor.

Everyone who's dared to enter this ghostly guest house has seen the cemetery in the rear yard. But a scarce few know about the pet graveyard located around the side of the building.

Inside, notice all the dust throughout the mansion. It's not from bad Disney housekeeping…dust is literally brought *in* to compensate for what the air conditioning system takes out.

You could ride through this possessed antebellum manor a dozen times before you realize that the organ in the Ballroom was the original from the movie, "20,000 Leagues Under the Sea." Somewhat modified, of course.

While Madam Leota chants at you from her crystal ball, she's also the image of the tiny talking statuette as you walk out the "tomb" exit.

These are just a few of the hundreds of secrets buried in the Magic Kingdom. Disneyland is the one place you can visit time and time again, and still discover something new with each visit. No one will ever uncover all there is to find. So, take your time. Look and listen carefully. Because each new detail you reveal is a part of the unique Disneyland treasure.

by Brad Andrews

(Above) Everyone loved the Submarine Voyage *mermaids—except the water*

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MAD FOR MICKEY

Collecting for Fun and Profit

Last August more than 12,000 collectors gathered at the Emerald Hotel in Anaheim, California, to buy, barter, and sell sixty years of Disney character merchandise

There's a fine line between being a "saver" of old Disney things and being a "collector."

Savers may have just as many old Mickey Mouse toys or books as someone who considers themselves a collector. However, savers don't know what they are doing with these old things. They just hate to get rid of them.

On the other hand, *sophisticated* savers (collectors) know exactly what they are doing with a battered old child-size Mickey Mouse snow shovel, a packet of Mickey Mouse garden seeds and a Bambi Golden Book. They are holding on to these items—and other Disneyana such as Donald Duck cola bottles, lapel pins, and animation art stills—because they like them and because they are aware that such Disney memorabilia will fetch a surprisingly big buck on the collectors' market.

"I started out by collecting early storyboard art of the dwarfs in "Snow White," says David Yaruss, a pharmacist from San Diego, California.

"I think I bought them at a comic book convention and paid maybe $70 for two. Today they are probably worth $200 to $300.

"I didn't know these things would grow in value," he explains. "I just enjoyed the beauty of Disney art. I was awed by it. I've been a collector of Disney memorabilia for ten years."

Yaruss takes part in Disneyana swap meets, like the one held by The Mouse Club in Anaheim last August, to buy and sell for his collection.

Among the many items he had for sale at that convention was the Bambi Golden Book which cost .25¢ in 1948 and was priced to sell at $7.00.

Yaruss is like the many Disneyana collectors who participate in conventions and "see and sell" meets run by The Mouse Club, a group based in San Jose, California. They are people who love Disney.

"Kim and I were asked to take over The Mouse Club in 1984," says Julie McEuen, who, together with her husband, Kim, heads the Club—which has no connection with The Walt Disney Company.

"At that time there were about 220 members," she says.

Ed Levin, a Sherman Oaks, California, antique dealer, started the Club in 1979. Today there are more than 1,300 families in it.

According to the McEuens, collectors come from every level of society. People such as Michael Jackson and Steven Spielberg are collectors of rare animation art.

In fact, Terry Taylor, a collector and writer of Disneyana articles, reports that a Carl Barks painting, valued at $75,000, was given by Steven Spielberg to the president of Warner Brothers. (Barks, called the "father" of Scrooge McDuck, is known primarily for his comic book illustrations.)

"Animation art has grown in popularity in the past few years," says Taylor.

"People laughed at me when I paid $100 for a Disney piece of art. Now that same item might be worth three or four times the price."

On display at Taylor's booth at The Mouse Club convention was a framed still (animation stills are called cels—short for celluloid) from the Disney classic, "Fantasia." This was a Nubian centaurette, valued somewhere between $7,500 and $10,000.

Other pieces of animation art from "Pinocchio" and other Disney films attract the more sophisticated collector as well, according to Joshua Arfer, a representative from the well-known New York auction house, Christie's.

Arfer is Director of Paintings and Animation Art for Christie's East, also in New York. Arfer attends the conventions and meets "to let people know about our services," he says.

In fact, there's a brisk business in the art world in animation art.

Ten years ago the auction house might have sold an occasional piece of animation art. Then, five years ago, Christie's held a full-scale sale. Since that sale interest has escalated.

"We have two sales each year," says Arfer, "in November and June."

When asked, "Why do people buy Disney art?" Arfer didn't stop to think for even a second.

"They buy it because it's like owning

William Frye's collection of Disney pins is "tops!"

a piece of your childhood."

Of course, some collectors who may have begun their Disneyana career out of love, soon realized "there was gold in them thar stills!"

One animation art collector from the Midwest, who declined to have his name used, was at a convention selling toys and trinkets.

"I wanted a watch, which was part of this collection. The owner insisted I buy the entire toy collection; he wouldn't sell just the watch. I paid $1,500 for everything," he says, shrugging his shoulders to indicate it's a matter of small importance.

MICKEY MOUSE SEED SHOP
WALT DISNEY WONDERFUL WORLD OF GARDENING
DONALD

Gary Wood and Maria DeMartini display a seed packet collection featuring an early Mickey and Minnie

He can't resist confiding that his *real* collection—the valuable one—is at home.

"I have twelve master background cels in addition to other pieces," says this mystery man. When pressed to put a value on his animation art collection he reluctantly reveals that it is close to $500,000.

"You've got to promise not to use my name," he says.

"A friend of mine had a story written about his collection which was published in a local newspaper. Not long afterward he was robbed and lost everything. I plan to be more careful."

Not everyone goes for the gold, some are attracted to the oddest things—like the garden seed packets that Gary Wood of San Francisco has.

"I bought the seeds at an auction for $300 in the mid-1970s," says Wood. "I believe they are worth about $1,000-$1,200 today."

Wood's collection has a surprising array of Disney items. There were Mickey Mouse watches, a Mickey Mouse popcorn popper, tiny figurines, framed art works, and various toys and books.

"My mother was a saver. She just held on to things. I started collecting with the thought my kids would enjoy these things that I liked. It turned out no one else in the family is interested. My wife, Maria, helps me sell at conventions, but she isn't that big a fan and neither are my kids."

For Wood and other Disneyana buffs, getting together with others who share their mania for Mickey Mouse is great fun.

Karen and Michael Walker live in San Francisco, but they'd been to visit Disneyland 22 times between March and August, 1988.

"We love going to the Park and Disney conventions where we can get together with others who enjoy Disney," says Michael Walker.

"We collect small figurines and plush toys," says Karen.

The Walkers have just bought a plush Mickey Mouse from Jim and Virginia Billingsley of Tujunga, California.

The Billingsleys were doll collectors who bought a Disney doll or two and before they knew it they were Disneyana collectors.

"Our marionettes of 'Alice in Wonderland' characters are a rare find," says Jim. The marionettes, which retailed in the early 1950s for about $2.00 each, are now selling for $275 for the set of three.

A woman, walking past the Billingsley "see and sell" booth stopped to chat.

"I just bought this Mickey Mouse figure," she says, proudly displaying the green molded plastic figure. "I paid a dollar for it."

She is thrilled with both her purchase and the fact that she was able to meet Disney animator Ken Anderson, who was a featured Disney celebrity at the convention.

Trained as an architect, Anderson went to work as a set designer for Walt Disney, "...in 1932, because there were no jobs in architecture..." Later, his skill became integral to the design of Disneyland, particularly Main Street and Fantasyland.

Today, collectors count themselves lucky to find an Anderson cel or, failing that treasure, content themselves with the wonderful posters of his "The Art of Disneyland."

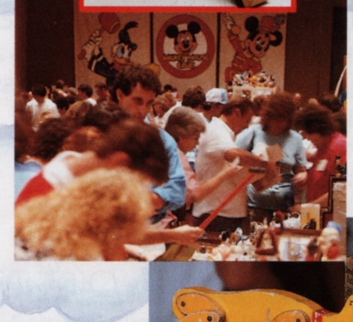
That's the great thing about collecting Disneyana; there's always something for everyone.

Now, who do you suppose will pay $125 for the battered and bent child-size Mickey Mouse snow shovel?

(Just think, someday even *this magazine* may be worth a small fortune!)

by Angela Rocco DeCarlo
Photography by
Gary Kruger

(Top): Disney-decorated lunch boxes—a perennial favorite; (right): Debra Riley with daughters Megan and Brianne—Mickey-lovers all; (below): The "mouse that started it all" is still the collector's favorite



DONALD DUCK
MICKEY

Mickey's friends Pluto and Donald have their moments, too

A true Disney collector, Steve Ison just can't get enough

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FEATURE

YOU CAN'T BEAT CITY HALL

Old-Fashioned Friendliness, Past and Future

What is the first thing that comes to mind when you hear the words "City Hall?"

For many, that term brings up images of cold, impersonal bureaucracy winding through sterile corridors. Others view it as a modern-day giant, an opponent that only a 20th-century Don Quixote would be foolish enough to battle.

However, it wasn't always this way. There was a time when life was a little simpler, a little slower. A time when you could board a horse-drawn trolley for a leisurely ride to the town square. A time when you could walk up the steps of City Hall, pass through the doorway, and enter a warm room of polished wood and friendly faces. Here was a place where information and help were freely dispensed.

City Hall at Disneyland recalls a small Midwestern town at the turn of the century

A wishful fantasy? Perhaps, but today such places *do* still exist. And thousands of guests make that same journey every day at a Disney Theme Park. Whether at Disneyland, Walt Disney World, or Tokyo Disneyland, many people have come to discover that City Hall is more than just a facade.

Susan Shadrick, part of the Guest Relations team that operates out of City Hall at Disneyland, states it best: "The purpose of City Hall is to provide our guests with information."

And just what kind of information can be found? You'd be surprised.

Wondering how you can cook up your own version of the Monte Cristo sandwich from the Blue Bayou? Drop by City Hall for the recipe.

Curious about how many gallons of paint are used each year to give the Park that better-than-new look? Check out the answer on the Disneyland fact sheet.

Pondering the speech given by Abraham Lincoln in *Great Moments with Mr. Lincoln*? Read the annotated version available at City Hall.

Of course, services of a more customary nature are also available. Guidebooks, show schedules and other entertainment information may be found here. In fact, Disneyland offers guidebooks that are published in several foreign languages. And if you need assistance in planning your day, the City Hall staff can offer suggestions that will help you get the most out of your visit.

City Hall in the Magic Kingdom at Walt Disney World offers many of the same services. Perhaps the most useful feature available to guests at both locations is the message board. If you become lost from your party, or if your group just wants to spread out and meet later, just check in at City Hall. You may find out someone has left word saying, "Meet you in front of the Castle at six."

"We keep a log book," explains Robert Braunstein of Walt Disney World Guest Relations, "that states their name, who they are looking for, and the time

"Every visitor here is a VIP," Susan Shadrick, Guest Relations Supervisor, Disneyland

Supervisor Robert Braunstein (top, left) enjoys stepping in to assist guests when things get busy at City Hall in the Magic Kingdom

Ruth Cordero feels that paying attention to the "little details" can make a big impression

they left the message. Then, if someone comes in for the message, we record the time it was received."

However, if you're looking to meet up with a real character, City Hall can still be of assistance. As Braunstein points out, occasionally a parent will come in to say that their child is really looking forward to meeting Snow White, Pluto, or another famous Disney character. The staff at City Hall can usually determine where that certain someone might be found.

On the other hand, if you're trying to hunt down a specific memento or souvenir and don't have time to wander throughout the Park, City Hall will be able to point you in the right direction.

"Usually we have an idea where the item might be," says Shadrick. "So we'll call the specific store to see if it is in stock. If that doesn't work, we'll call Merchandise Services to see where it could be found both inside and outside the Park."

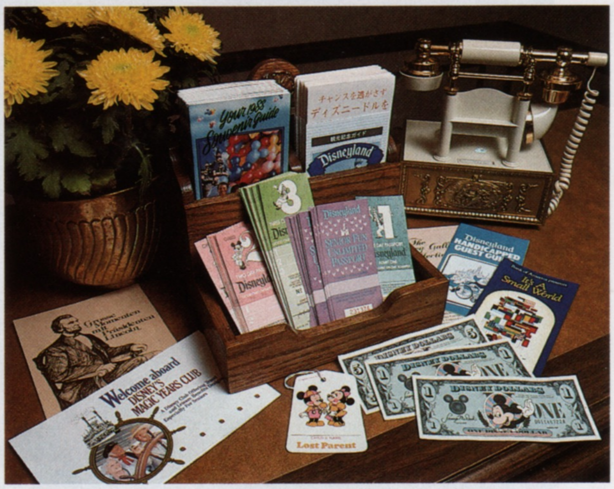
But the leisurely, turn-of-the-century Main Street City Hall isn't the only Disney Theme Park source of assistance. The futuristic vision of Epcot Center at Walt Disney World also addresses these needs.

Located at the base of *Spaceship Earth*, between *CommuniCore* East and West, is Earth Station—an impressive version of tomorrow's City Hall. Here, via a wide screen electronic display, guests can get an overview of Epcot Center.

Or, by using one of the WorldKey Information terminals, guests may make dinner reservations at many Future World and World Showcase restaurants.

At first glance this sleek setting seems to bear no resemblance to the Town Square City Halls. But a second look will reveal the common thread that unites the facilities. For the future isn't all electronics; at Earth Station you will also find friendly Hosts and Hostesses ready to lend assistance.

Finding your favorite character is a snap when you check in at City Hall first!



Guidebooks, show and entertainment schedules, guides for the handicapped, Park newsletters, courtesy phones, and a wealth of information are some of the amenities available at City Hall

Ruth Cordero, a Guest Relations Hostess at Earth Station, proudly points at a wide variety of services that are available. Special attention has been paid to the "little details" that often make a big impression.

For instance, Earth Station sells postage stamps for letters and postcards. Tours highlighting different aspects of Epcot Center, such as the authentic and detailed architecture of World Showcase pavilions, can be booked here. And, for those with VCR cameras who might be running low on power, you're more than welcome to stop by and recharge your batteries.

Special efforts are also made to accommodate the needs of the disabled guest. For instance, an audio cassette tape and player are available for those whose vision is impaired. Designed to assist them in taking a walking tour of Epcot Center, this narrative describes the Park in specific and helpful detail: "Following along the World Showcase promenade you'll cross a textured area. This is a drawbridge connecting the World Showcase promenade between the China and Germany showcases." Similar tapes are also available at both the Magic Kingdom and Disneyland.

Another resource available at Earth Station is a booklet that contains an in-depth description of each of the pavilions. Such information can assist disabled guests in determining exactly what they want to visit. It is also equally

Walt Disney Porcelains and Guidebooks
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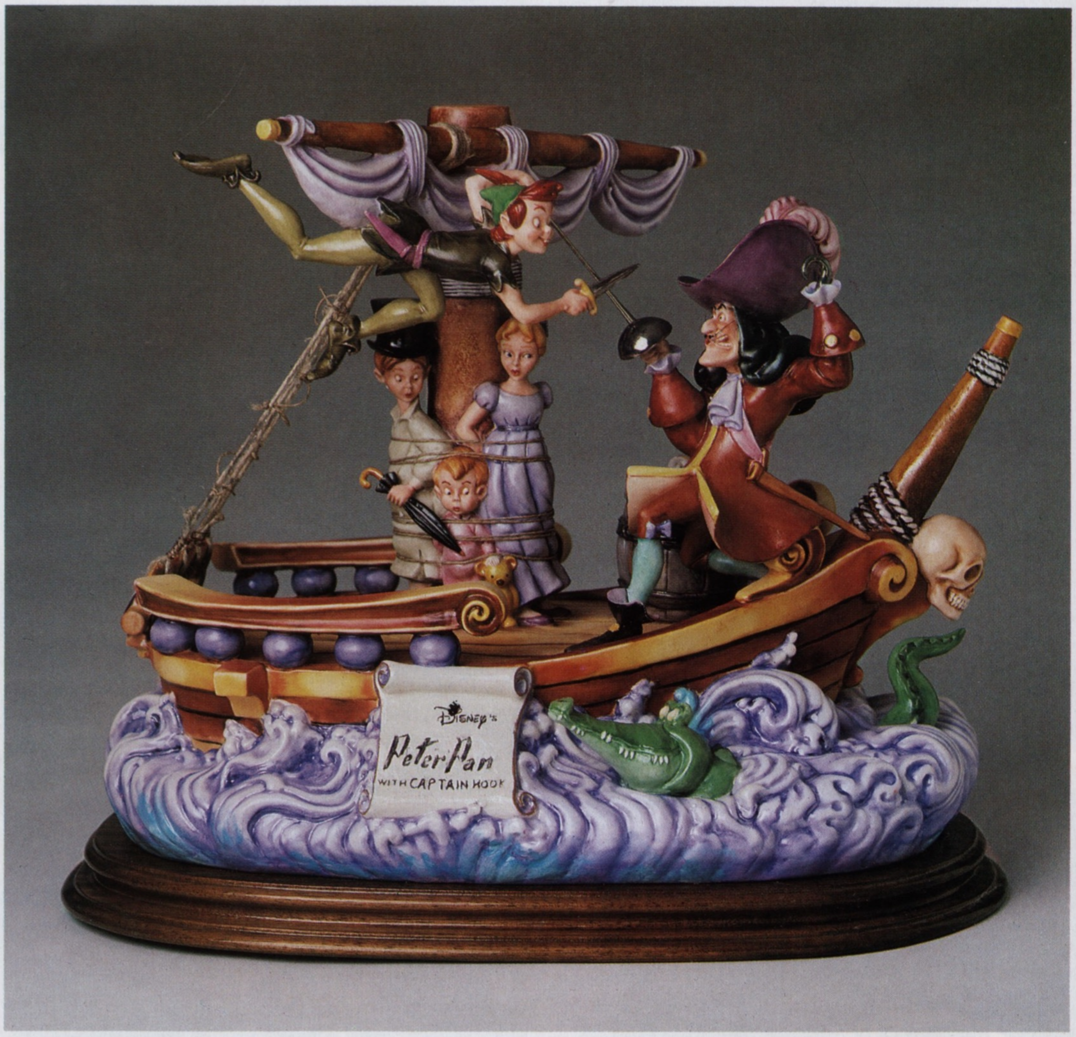

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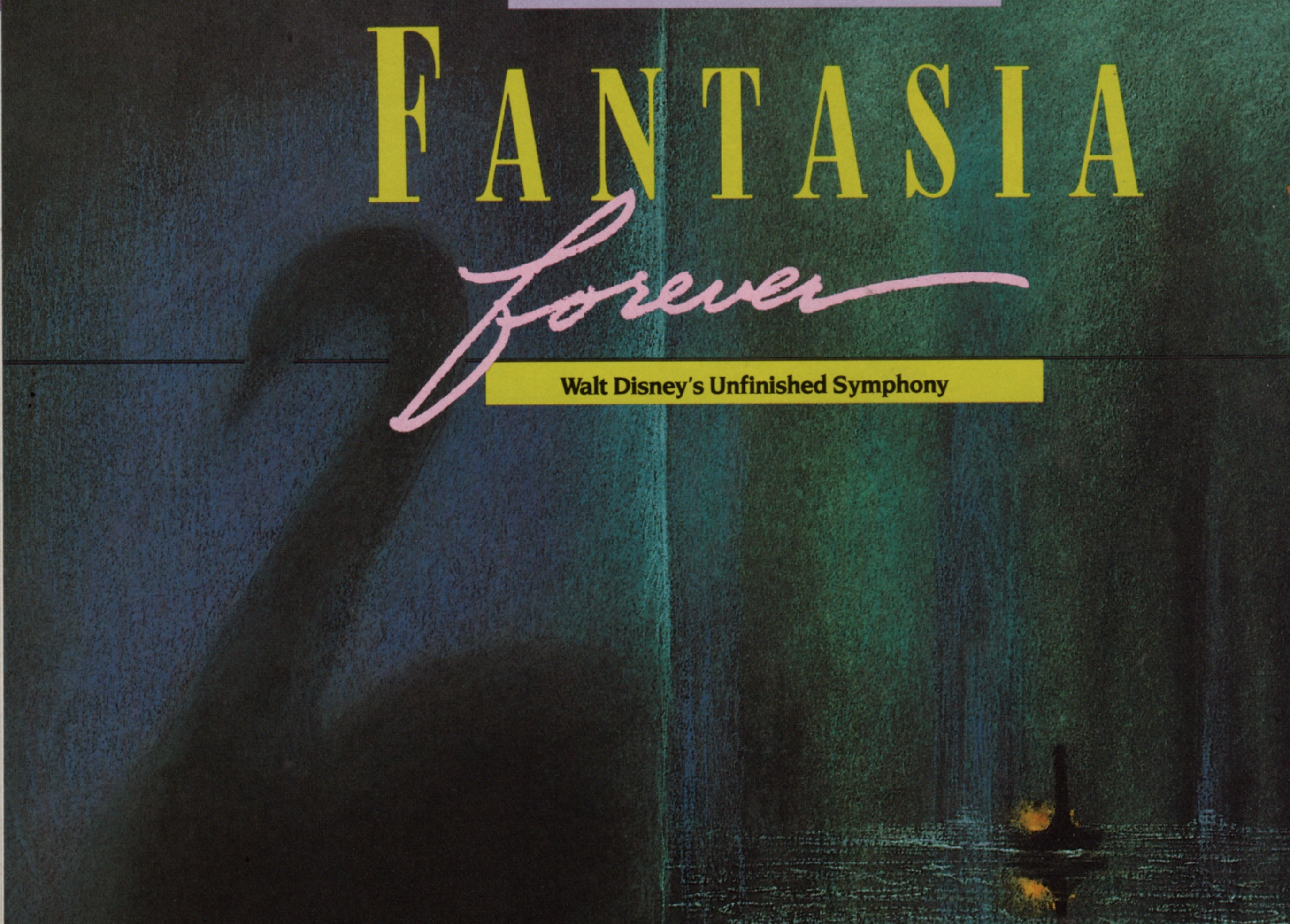


(Top): "The Swan of Tuonela," from Sibelius' brooding score to Disney's mysterious vision; (above): Deems Taylor, Leopold Stokowski and Walt Disney review storyboards for an endless "Fantasia"

Walt Disney had glorious plans for his animated, symphony-laden classic, "Fantasia."

He would shoot it in wide screen and stereophonic sound. He would film some sequences in 3-D, and perfume theatres with floral scents during the "Nutcracker Suite" flower ballet. Finally, he would present "Fantasia" as a permanent theatrical attraction, enhanced by a steady supply of new musical numbers which would make it both changeless and ever-changing.

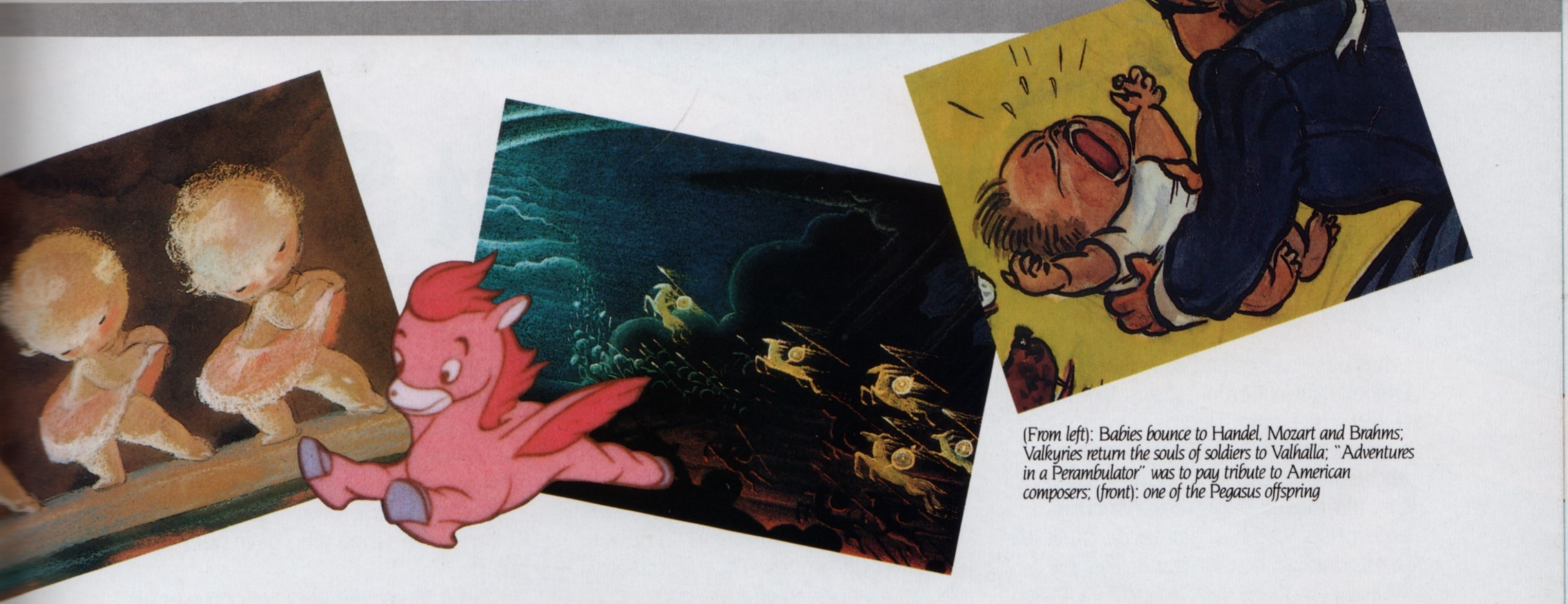
"We'll make a new version of 'Fantasia' every year," Walt enthused. "Its pattern is very flexible and fun to work with—not really a concert, but a grand mixture of comedy, fantasy, ballet, drama, impressionism, color, sound, and epic fury."

This vision of a kaleidoscopic "Fantasia" lingers as one of Walt's dreams that failed to come true. But the collection of notes, story sketches, designs, and related material that remains is fascinating.

As it stands, "Fantasia" consists of seven classical concert numbers animated by Disney artists, introduced by Deems Taylor, and performed by a hundred-piece orchestra under the direction of Leopold Stokowski.

Tight money stymied Walt's plans for 3-D, wide-screen, and scented cinema, but he did embellish the film with an innovative fully-directional sound system he called Fantasound. And Walt was so sure "Fantasia" would be a blockbuster that he began choosing additional music for it two years before its world premiere in November, 1940.

In fact, by then he and his artists were



(From left): Babies bounce to Handel, Mozart and Brahms; Valkyries return the souls of soldiers to Valhalla; "Adventures in a Perambulator" was to pay tribute to American composers; (front): one of the Pegasus offspring

deep into preparations for future numbers featuring Wagner's "Ride of the Valkyries," Sibelius' "Swan of Tuonela," von Weber's "Invitation to the Dance," Chopin's "Minute Waltz," Carpenter's "Adventures in a Permabulator," Rimsky-Korsakov's "Flight of the Bumblebee," Grieg's "Butterflies," White's "Mosquito Dance," and "Baby Ballet," a medley adapted from Handel, Mozart and Brahms.

"Ride of the Valkyries" was to be a replacement for the "Night on Bald Mountain" sequence in "Fantasia." The eminent Danish designer/illustrator Kay Nielsen was art director on "Bald Mountain." Now Walt gave him "Valkyries." Nielsen and his team produced more than a hundred story sketches illustrating the mythological warrior maidens on winged horses who brought the souls of soldier heroes back to Valhalla.

Nielsen also worked on "The Swan of Tuonela," an interpretation of a Finnish myth about a swan that guides barges of dead souls through the underworld (Tuonela). Over 80 pastel story sketches were matched to Sibelius' majestic, brooding score. Walt saw this segment as a possible successor to the "Ave Maria" finale in "Fantasia."

In a carry-over from the original, Walt decided to star the baby flying horse—Peter Pegasus—and the nimble Mushroom Ballet in a new number entitled "Invitation to the Dance," by Carl Maria von Weber. This project was half-completed when Walt abruptly shelved it. "We'll keep it as a buffer," he explained, "something the animators can work on when they run out of priority assignments."

Storyboards for the six other pieces clearly illustrate Walt's visual interpretation of the compositions.

"Minute Waltz" features dragonflies and other insects darting among water plants in a three-part ballet.

"Adventures in a Perambulator" takes an infant and his nanny on an outing involving dogs, cops and other passersby. This suite by John Alden Carpenter was an outcome of Walt's directive to "pay special attention to the work of native American composers who aren't given the recognition they deserve."

"Flight of the Bumblebee" depicts an angry bee's escape from hostile flowers, and includes a moment during which the insect "leaves" the screen and buzzes about the audience through the stereophonic realism of Fantasound.

"Butterflies" captures the beauty and delicacy of these creatures in their milieu. The 34 storyboard sketches suggest that "as a study of the interplay of light and space, 'Butterflies' might have become a new breakthrough in animation technique and direction."

"Mosquito Dance" pictures a jive-maddened mosquito quick-stepping up and down the human epidermis.

"Baby Ballet" was to be matched to nursery rhymes until musicologist Bob Carr suggested using "a series of those stately, yet tinkly, slow and simple little pieces that Handel, Mozart and Brahms loved to write." The storyboard shows a bevy of toddlers resembling the cherubs in "Fantasia" cavorting on giant powder puffs, being chased by indignant diapers and safety pins, then being rescued by motherly storks.

Along the way, Walt even went so far as to consider numerous other musical possibilities.

What, then, stopped him? Simply put, lack of money, a strike at the Studio, and Pearl Harbor.

"Fantasia," despite Walt's optimism, lagged at the box office. So did "Pinocchio," also released in 1940. The pair cost Walt $5 million; his income from European film rentals was dwindling; and he had a $3 million investment in his new Burbank studio.

In 1941, almost half of his employees struck, a blow that Walt himself called catastrophic.

And, finally, with America's entry into World War II, Walt had to postpone and even cancel his own productions in order to make films for Uncle Sam.

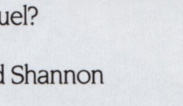
Characteristically, he set about salvaging what he could from the chaos. His artists had animated an unfinished sequence for "Fantasia" visualizing Debussy's "Clair de Lune." Now Walt took it off the shelf, set it to new music as a popular choral ballet titled "Blue Bayou," and added it to his 1946 movie, "Make Mine Music." In the same film he also included "Peter and the Wolf," animated from a score which composer Sergei Prokofiev had written and sent to Walt "with the hope that...you would make a cartoon with my music."

"Flight of the Bumblebee" turned up in 1948's "Melody Time" as a boogie-woogie number played by Freddie Martin and his orchestra.

Since its early days "Fantasia" has found its audience. Today, Walt's once-experimental film is regarded as a genuine cinema classic, and audiences still flock to see it. It has been in frequent and profitable reissue since 1969. Its popularity shows no sign of waning.

Could it be the time has finally arrived for the sequel?

by Leonard Shannon



Walt Disney's First Star

It is easy to understand what Walt Disney saw in Virginia Davis. With her ready smile, animated personality and sparkling blue eyes, Virginia exudes enthusiasm. And as a young Kansas City filmmaker eager to expand his enterprise, Walt had just those qualities in mind when he cast her in "Alice's Wonderland," his first "Alice in Cartoonland" short, in the spring of 1923.

Now known as Virginia "Gini" McGhee, Disney's first star went on to appear in 13 more "Alice" shorts, a series that blended live action with animation, and featured little Virginia in roles ranging from cowgirl to big game hunter.

Today, with absolutely no intention of slowing down, McGhee is a very successful real estate broker in Orange County, California, where she lives with her husband, Bob, and near her two daughters and new granddaughter.

Walt spotted little Virginia Davis in a billboard advertisement for Warneker's bread, and in no time, she says, "Walt was in my mother's house in Kansas City, filming the first 'Alice' short."

So enchanting was the four-and-a-half-year-old Gini in this comedy that when Walt moved to Los Angeles in July and set up a studio with his brother Roy, the distributor of the "Alice" series, Margaret Winkler, insisted that she continue in the title role. Thus, the Davis family packed up and followed Walt to California.

"Walt was a close family friend," she says. "He would borrow my mother's car—a Tin Lizzie—to court his girlfriend, Lillian Bounds, whom he later married."

With remarkable recollection, McGhee recalls that the studio was near the corner of Vermont and Hollywood Boulevard. "We'd film in a vacant lot. Walt would drape a white tarpaulin over the back of a billboard and along the ground, and I'd have to work in pantomime. They would add the animation around me later.

"It was such fun. Kids in the neighborhood would act as extras, and Walt paid them fifty cents apiece.

Sometimes Walt would direct, and other times he would work the camera while Roy directed. They were the whole crew back then.

"Well," she adds with a wink, "my dad was there to see that I behaved."

McGhee remembers fondly how Walt continued to keep in touch with her, long after the "Alice in Cartoonland" series gave way to the international successes of Mickey Mouse and the full-length animated features.

"He always thought of me," she says proudly. Walt considered her for the voice and live-action modeling of Snow White, but it wasn't until "Pinocchio" that she did any Disney characters, voicing some of those wayward boys on Pleasure Island.

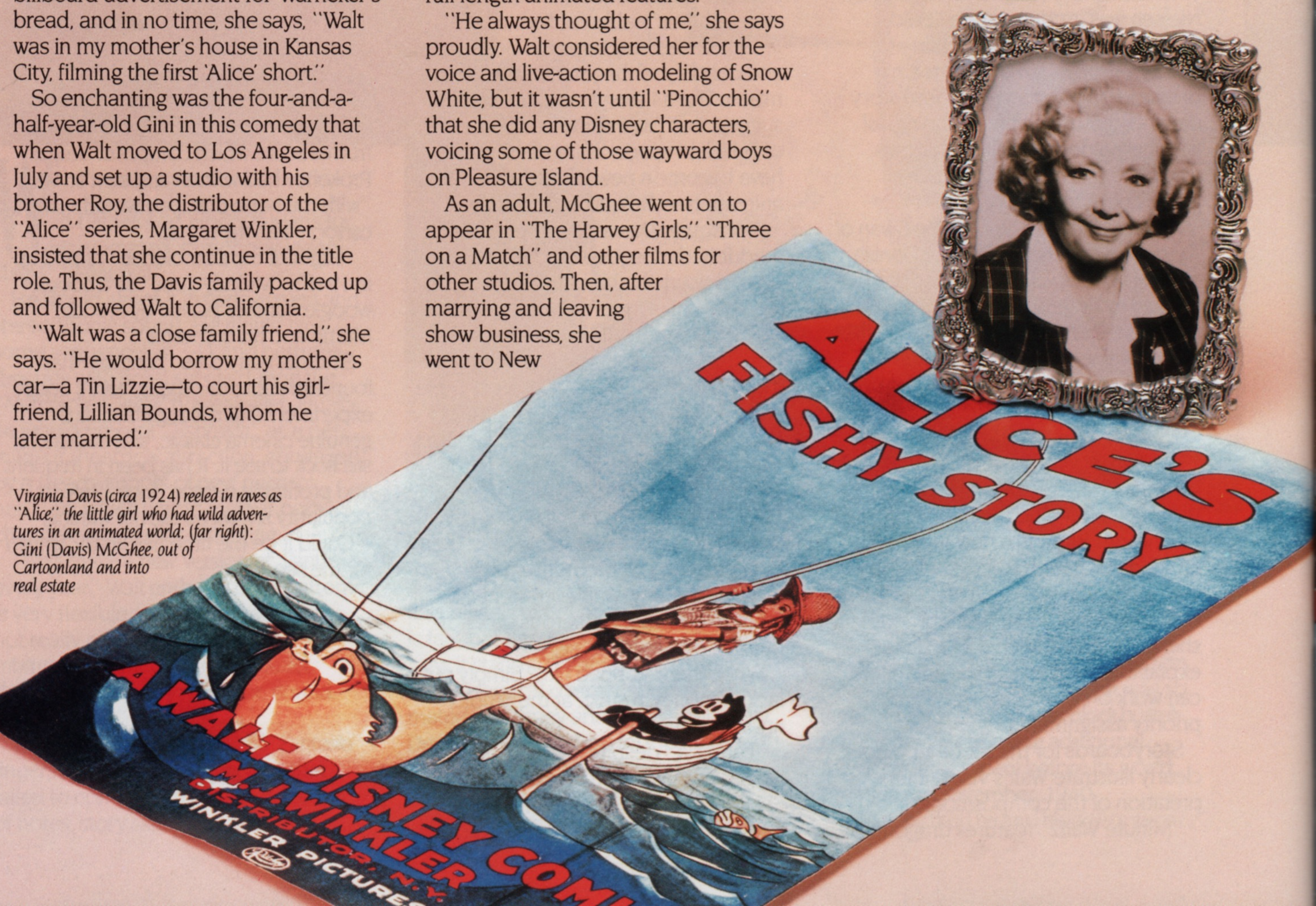
As an adult, McGhee went on to appear in "The Harvey Girls," "Three on a Match" and other films for other studios. Then, after marrying and leaving show business, she went to New York, graduated from the New York School of Interior Design, and became a decorating editor for the popular post-war magazine, *Living for Young Homemakers*.

She still holds a warm place in her heart for the man who gave her her start.

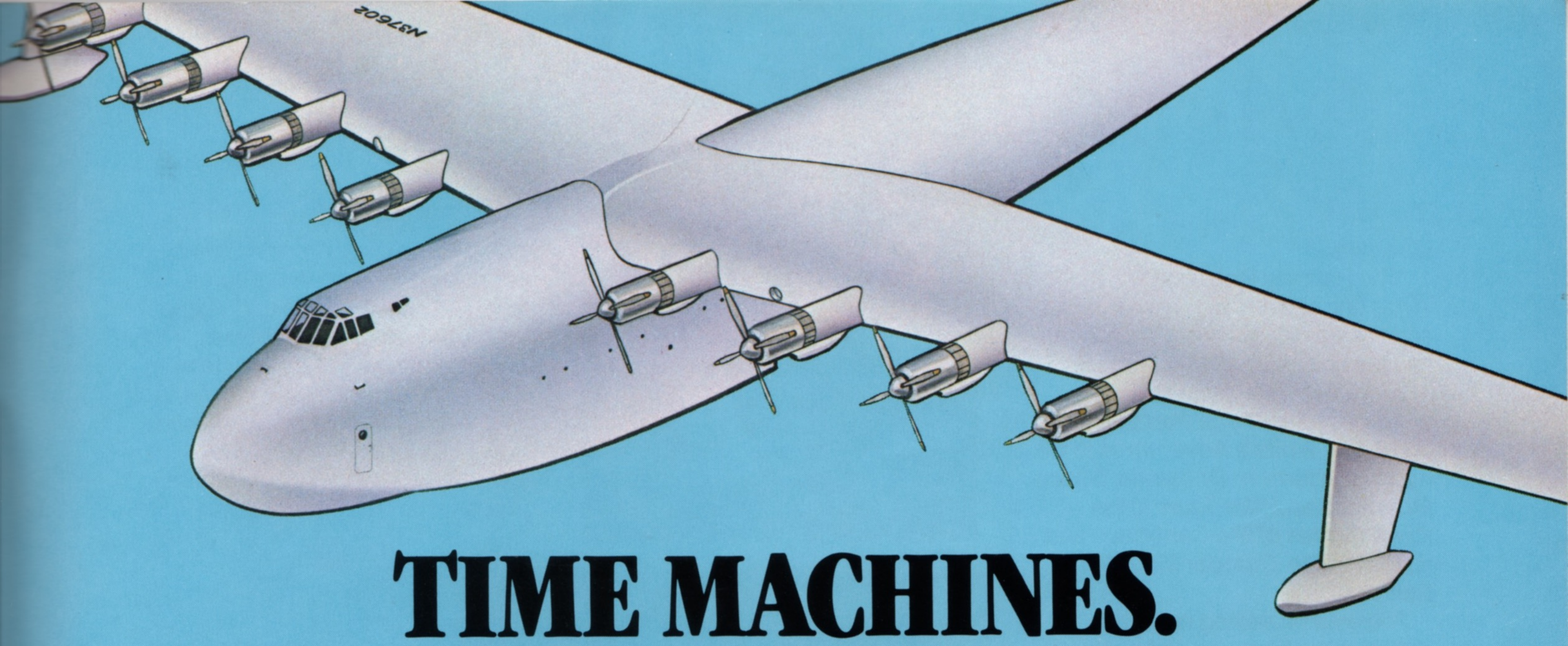
"Walt made me very welcome at his studio, and he'd usually have some special gift for me—a Mickey Mouse watch, or a silver Three Little Pigs bracelet. Even years later, Walt never treated me like past history; that really impressed me.

"I think we admired one another. One thing we had in common was a young-at-heart spirit." She pauses, then, "I always loved Walt."

by Mark Hawthorne



Virginia Davis (circa 1924) reeled in raves as "Alice," the little girl who had wild adventures in an animated world; (far right): Gini (Davis) McGhee, out of Cartoonland and into real estate



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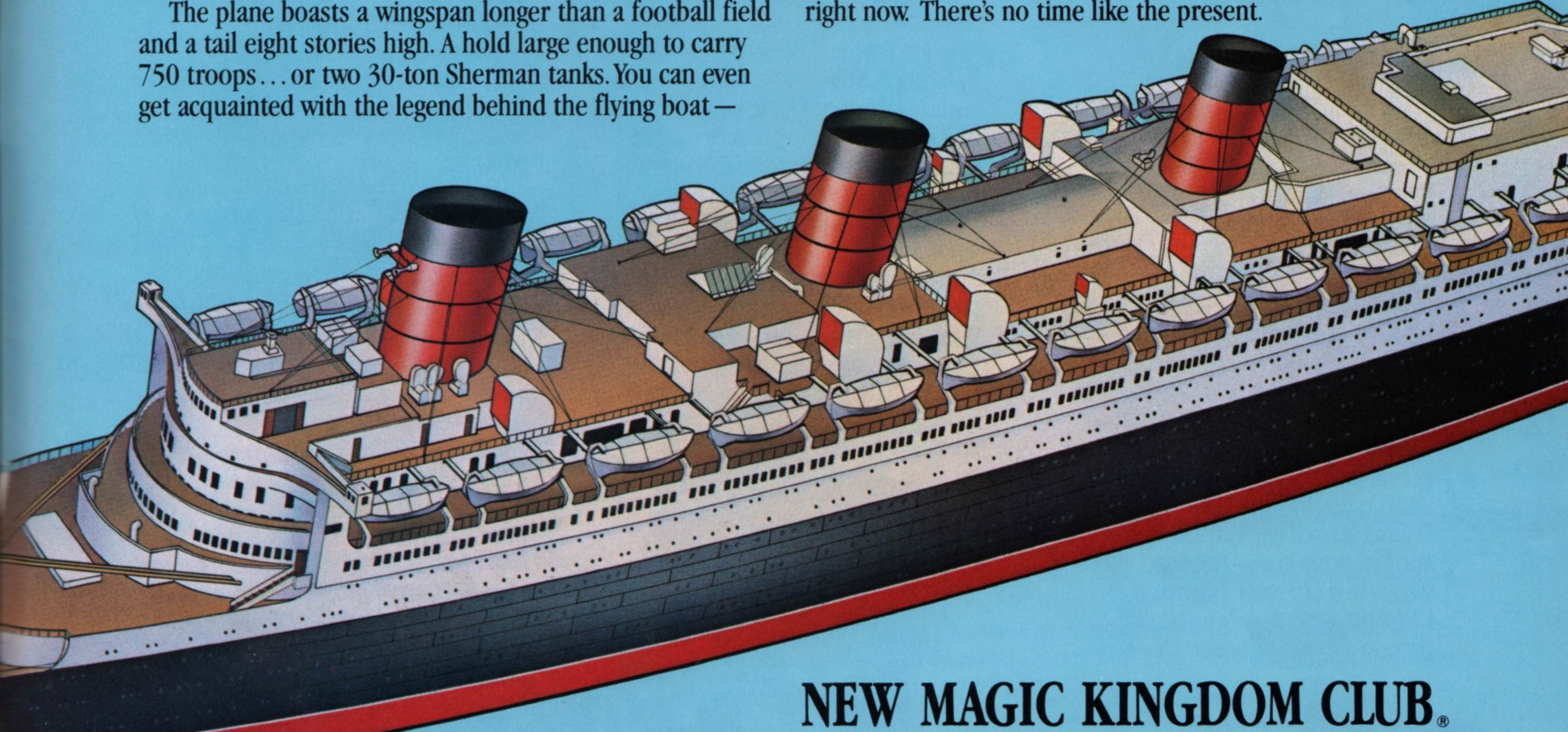

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Mickey and friends invite you to a classic Disneyland summer

Disneyland

"The Happiest Place on Earth" invites one and all to come out this year and enjoy a day…or two…or three…of **"a classic Disneyland summer."**

Rediscover all your favorite attractions—from ***Peter Pan's Flight*** and ***Snow White's Adventures*** to the mighty ***Matterhorn Bobsleds, Space Mountain,*** and ***Star Tours*** to the rowdy ***Pirates of the Caribbean*** and rip-roaring ***Big Thunder Mountain Railroad.***

There will be exciting new stage shows, name talent day and night, glorious parades—including the ever-popular **"Main Street Electrical Parade"**—and, of course, Mickey, Minnie, Goofy, Donald and the whole gang waiting to greet you.

And don't forget that thrillingest, chillingest newest attraction—***Splash Mountain.*** It promises to be the absolute thrill of a lifetime!

◆

Walt Disney World

You'd think that with a brand new theme park—the **DISNEY-MGM Studios**—just opening, Walt Disney World would be content for a while! But *no!*

This year, watch for the debut of **Pleasure Island**, the newest Disney concept in nighttime entertainment. Replete with nightclubs and restaurants—each uniquely themed—entertainment, movie theatres, and street theatre players, Pleasure Island guarantees that the fun never sets at Walt Disney World.

Also scheduled for 1989 is yet another adventure—destined to make waves in a *big* way! **Typhoon Lagoon**, a 56-acre aquatic playground located between Disney's Village Marketplace and the new DISNEY-MGM Studios, is now putting on the final touches. This themed water park includes the world's largest man-made watershed mountain—**Mount Mayday**—with eight **water slides**, a two-and-a-half acre lagoon with six-foot **surfing waves**, a saltwater **snorkeling pool**, and a water play area for little ones.

The existing Theme Parks are getting new attractions, as well.

In the Magic Kingdom there's a new fly-through adventure set to open this summer. ***Dreamflight***, presented by Delta Air Lines, will carry guests through the wonder of aviation from its barnstorming inception to the star-bound heights (and speed) of future flight.

At Epcot Center, **Wonders of Life**, presented by Metropolitan Life Insurance Company, is scheduled for an October opening. Under a gold-domed pavilion are experiences devoted to dramatizing the wonders of human life which will help everyone understand and appreciate their own bodies. Most exciting of its features is ***Body Wars***, a journey through the human body made even more realistic by the use of the newly developed theatre simulator technology first introduced with ***Star Tours.***

◆

Disney Dollars

On February 3, the new 1989 series of **Disney Dollars**, the "official coin of the realm," was released at Disneyland in Anaheim, California and Walt Disney World in Florida.

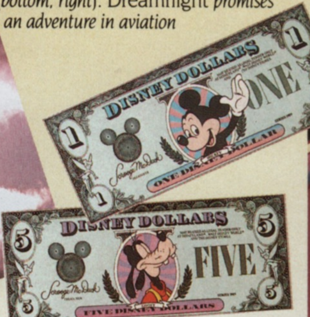
The four-color notes are available in a one-dollar bill with the face of **Mickey Mouse** on one side, **Sleeping Beauty Castle** on the other; and a five-dollar bill with **Goofy** on the front and a **Walt Disney World montage** on the reverse.

This special currency may be used as cash at Disneyland, Walt Disney World, all Disney Stores, the Disneyland Hotel in Anaheim, California, all Walt Disney World Resort hotels, the Fort Wilderness Campground, Disney's Village Marketplace, the Walt Disney World Information and Reservation Center in Ocala, and at the "Walt Disney World on Parade" store at Orlando International Airport.

You can purchase Disney Dollars at all these locations, on a one-to-one exchange for U.S. dollars. They can then be used for purchases, saved to be used later, treated as a gift item, or kept as a souvenir. If you can't get to any of the locations mentioned, they are also available through mail order from both Disneyland and Walt Disney World.

◆

(Left): An eerie silhouette atop Mount Mayday at Typhoon Lagoon; (below): Disney Dollars debut 1989 series; (bottom, right): Dreamflight promises an adventure in aviation



C-3PO *welcomes space travelers to* Star Tours *at Disneyland*

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Wonders of Life will welcome guests next October

Ever wonder how skin works? For the inside story, try Body Wars

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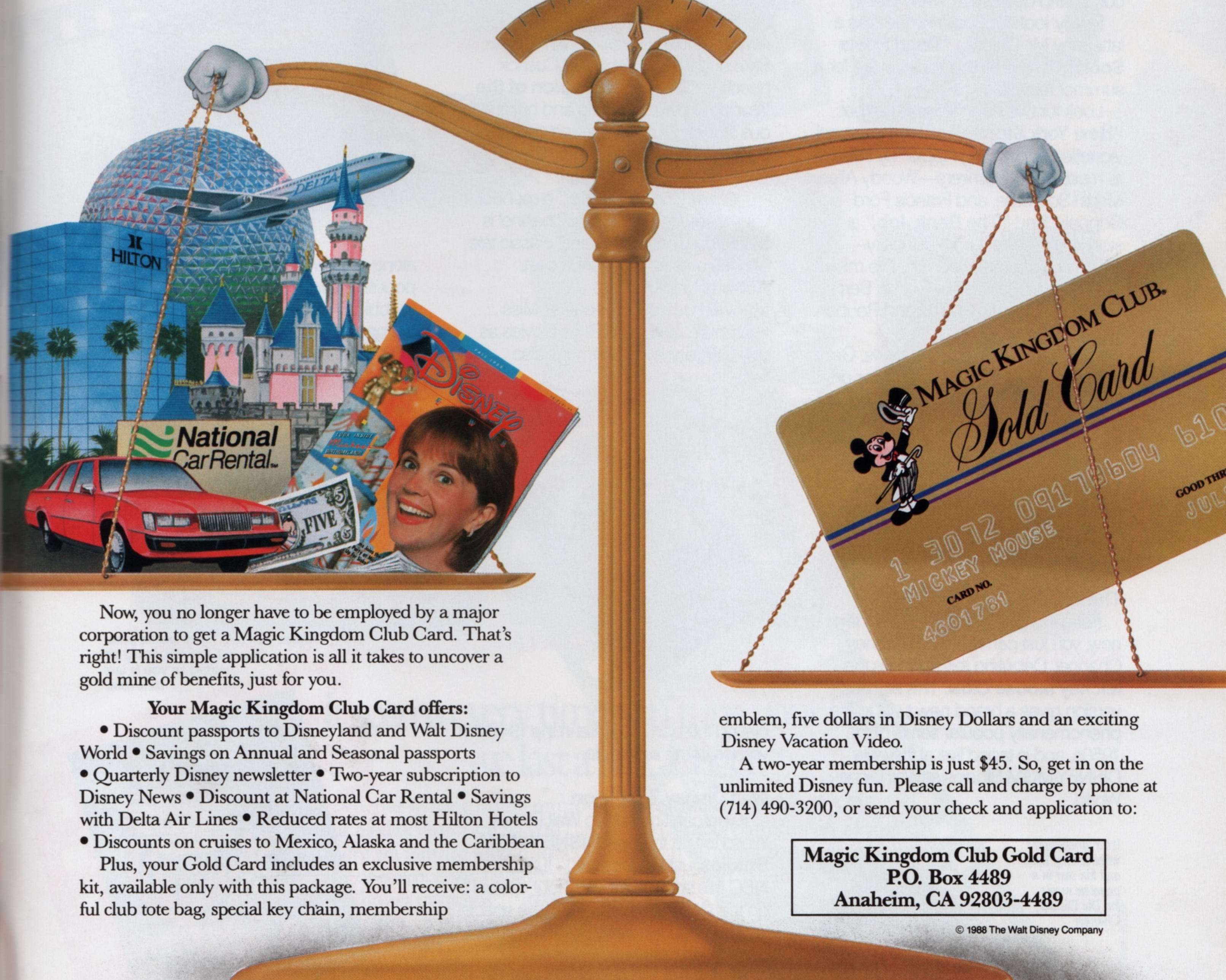
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Walt Disney's Magic Kingdom Club®

Let's Go to the Movies

Touchstone Pictures is working on a wealth of exciting new projects with some of Hollywood's brightest stars.

Tom Hanks has signed for **"Turner and Hooch,"** a story about what happens when a fastidious cop (Hanks) finds himself teamed up with a sloppy new partner—who happens to be a dog.

Warren Beatty has joined forces with Touchstone to produce, direct, and star in the first-ever film about that legendary comic strip detective, **"Dick Tracy."**

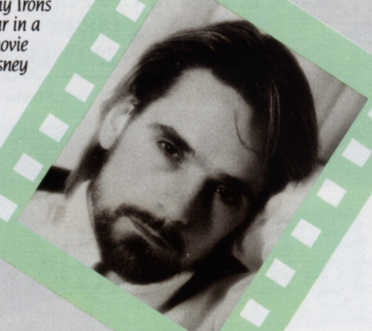
Finally, look for Robin Williams as a latter-day Mr. Chips in **"Dead Poets Society,"** now filming in Delaware for a summer release.

Look for two new releases just out: **"New York Stories,"** a trio of personal vignettes on the "Big Apple" by three of its most ardent admirers—Woody Allen, Martin Scorcese, and Francis Ford Coppola; and **"The Bank Job,"** a story of the perfect bank robbery—foiled by a personality clash. The mismatched miscreants are Corbin Bernsen, Lou Diamond Phillips and Reuben Blades.

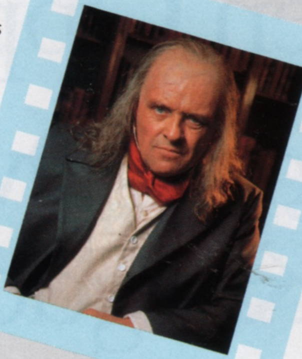
But that's not quite *all* the news. Get ready to head for the "second star on the right and straight on to morning" for another trip to Neverland. That's right, the "boy who won't grow up" takes the whole gang—Wendy, John, Michael, Tinker Bell and the Lost Boys—on magical adventures once again when **"Peter Pan"** is re-released by Walt Disney Pictures this summer.

The Disney Channel

For a lively mix of the old and the new, you just can't beat The Disney Channel. Debuting this spring is the **Mickey Mouse Club.** This eighties version gives a brand new twist to the phenomenally popular series of the 1950s, and is taped live at the new DISNEY-MGM Studios at Walt Disney World.



It's a family affair when Jeremy Irons and kin star in a premiere movie for The Disney Channel



Anthony Hopkins, menacing as Dickens' Magwitch for The Disney Channel

The Channel is also proud to premiere a brand new two-hour feature film this spring, starring three generations of the Irons-Cusack theatrical family. Tony Award-winner Jeremy Irons, his son Sam and father-in-law Cyril Cusack headline **"Danny, Champion of the World,"** a heartwarming and humorous story about a father and son trying to protect their small bit of property from a mean-spirited land baron.

"Great Expectations," a six-hour mini-series for The Disney Channel is based on Charles Dickens' classic tale and features an impressive cast. Anthony Hopkins stars as Magwitch, Jean Simmons as Miss Havisham, and John Rhys-Davies as Joe Gargery. Miss Simmons also played the part of Estella in the 1946 film version of the same tale.

Forgetful inventor Harry Anderson brews up more fun on "The Magical World of Disney"

Walt Disney Television

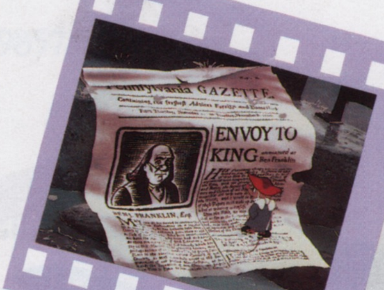
If you can't make it to Walt Disney World to visit the new **DISNEY-MGM Studios** just yet, be sure to tune in NBC this spring for a two-hour special on this exciting new project. The special is scheduled as part of **The Magical World of Disney.**

Also slated for a spring showing in this slot is a brand new adventure of **"The Absent-Minded Professor,"** with Harry Anderson once again in the role of the forgetful inventor.

Home Video

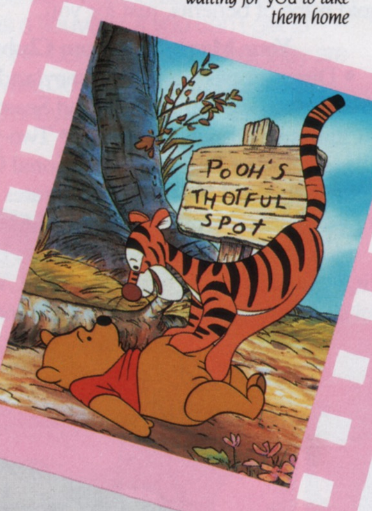
Walt Disney Home Video has a number of exciting new cartoon cassettes coming out just in time to entertain the kids during the long hot summer—and all for a suggested retail price of just $14.95.

All four **"Winnie the Pooh"** adventures will once again be available, along with two new volumes of the popular **"DuckTales."** This time, Webbigail Vanderquack is featured as the gang becomes the **"Lost World Wanderers."**

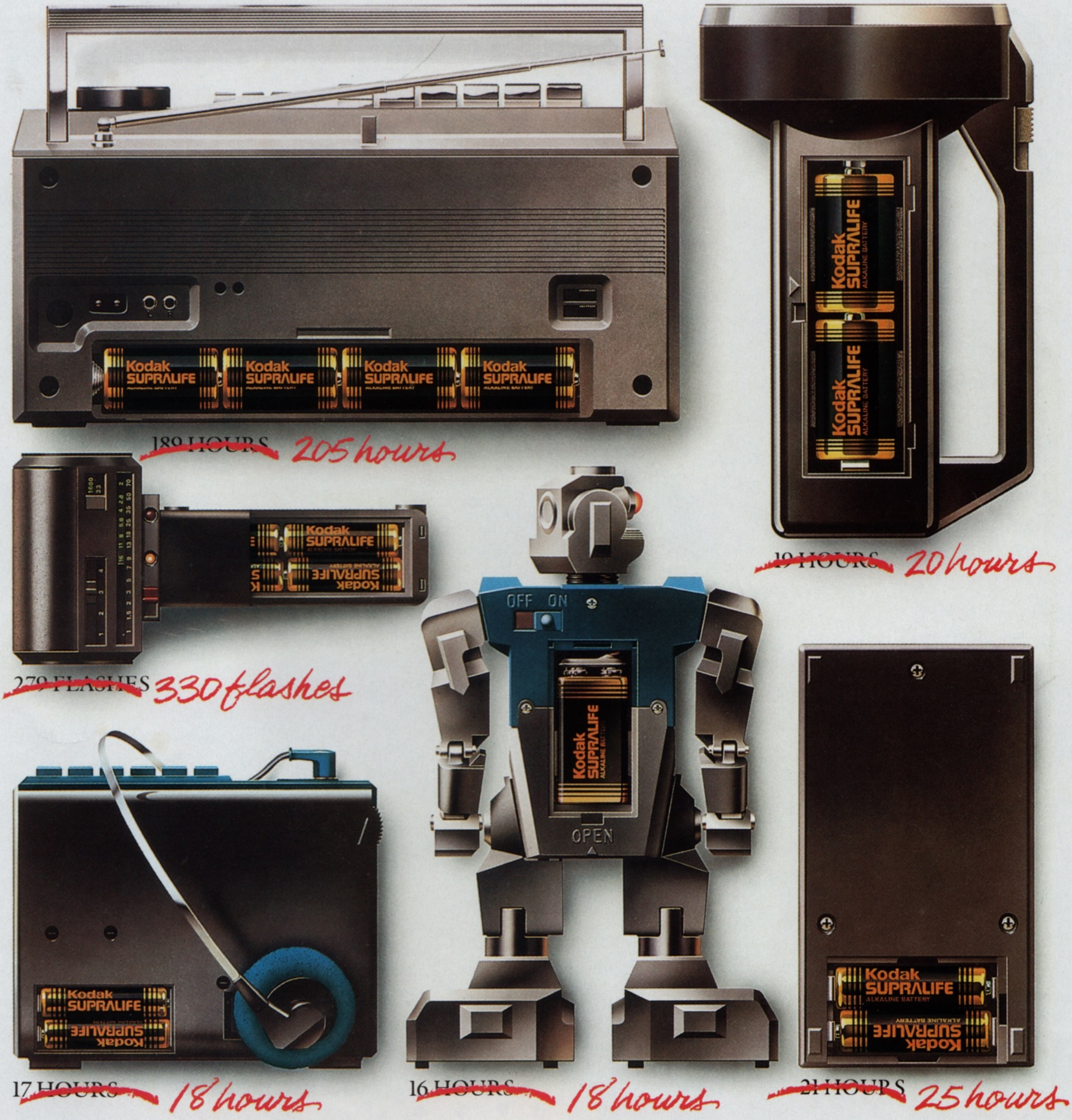


Who was the real creative genius—Ben or Amos?

Another new Home Video release is **"Ben and Me."** This featurette, first released in 1954, recounts some American history in an unusual way—from the point of view of Amos the Mouse—friend, companion and confidant of Ben Franklin. (And, apparently, the creative genius behind most of Franklin's inventions!)



Winnie the Pooh, Tigger, and the whole Hundred Acre Wood gang are waiting for you to take them home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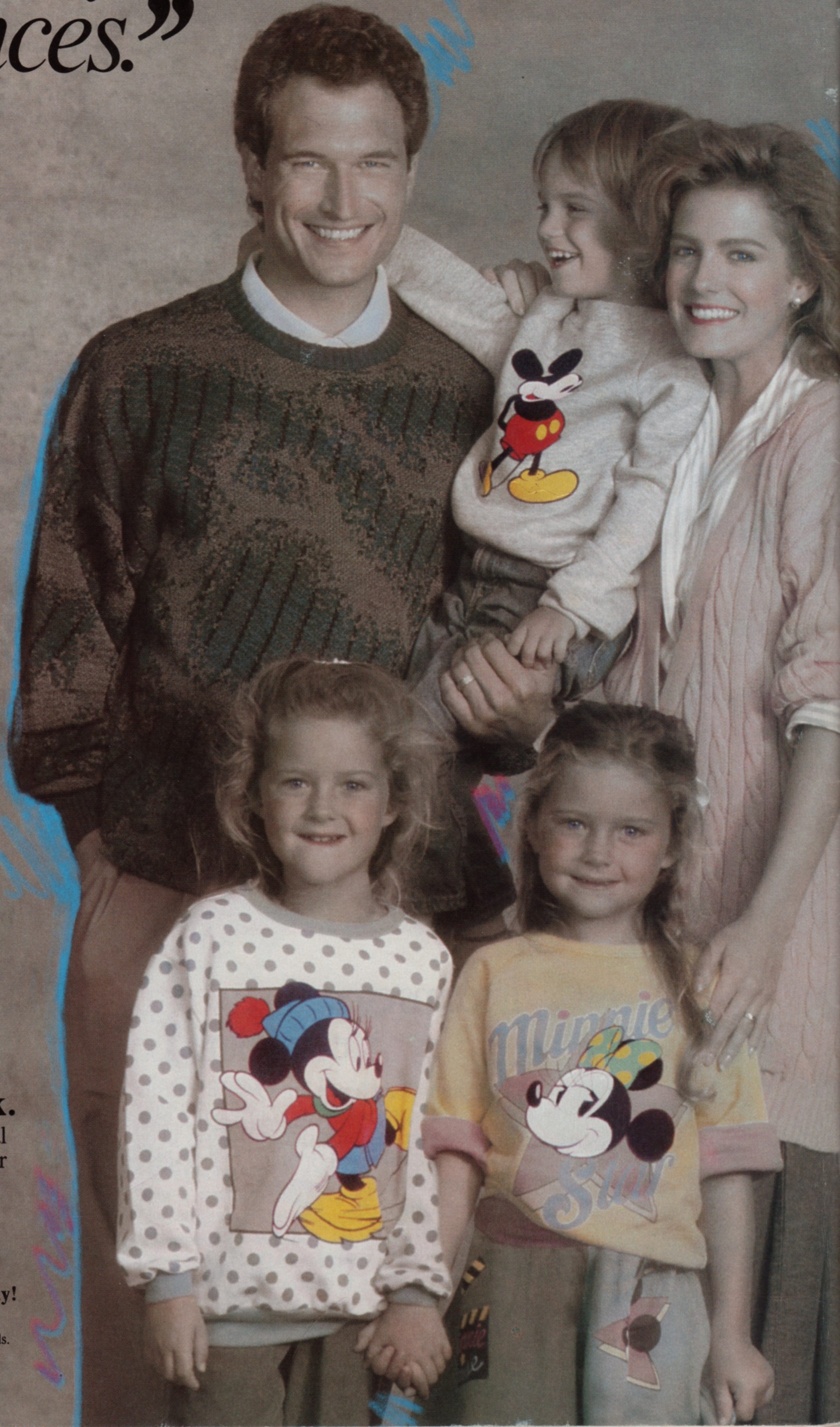

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